





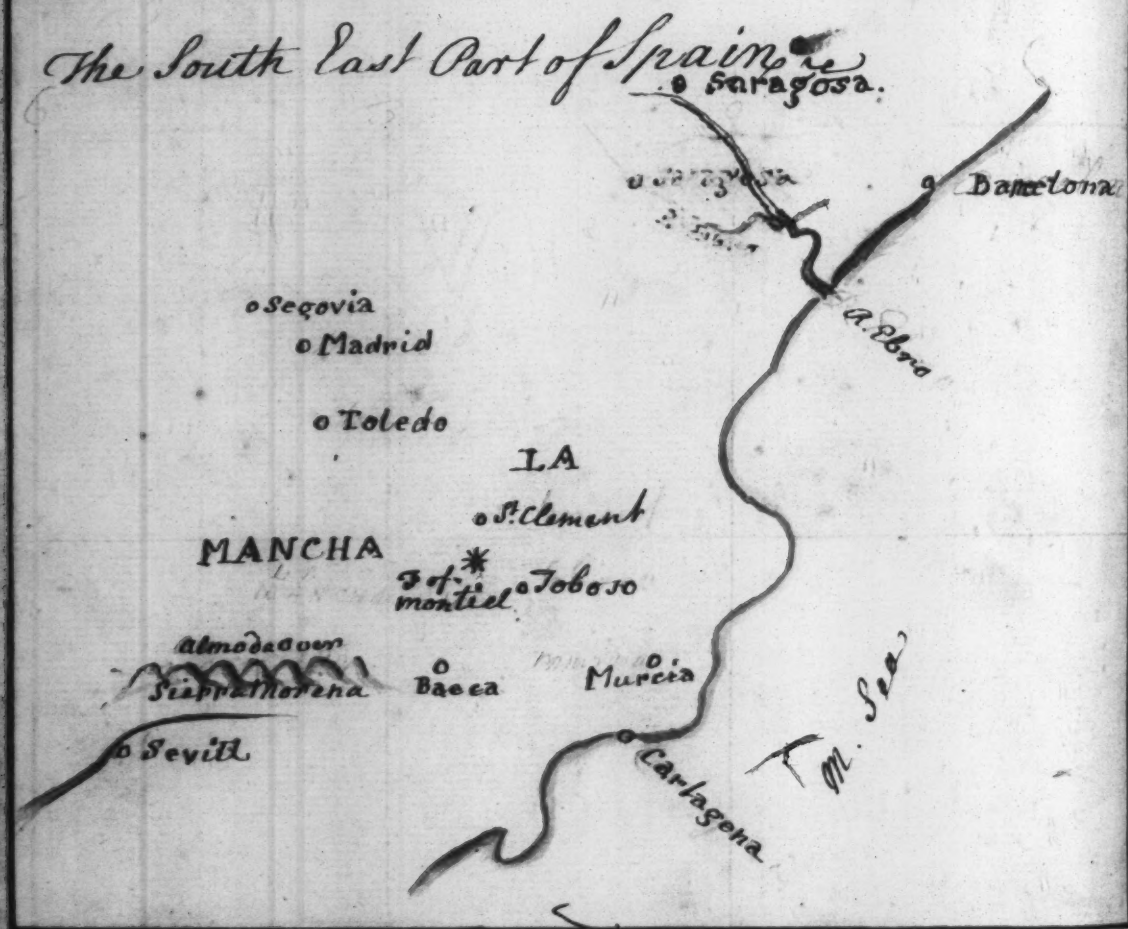


NORTE.



Haydon sc.

The South East Part of Spain. <sup>o</sup> Saragosa.







SEGOVIA.

MADRID.

TOLVEDO.

TOBOSO

Lagunas de

Gua Diana

Puerto de la

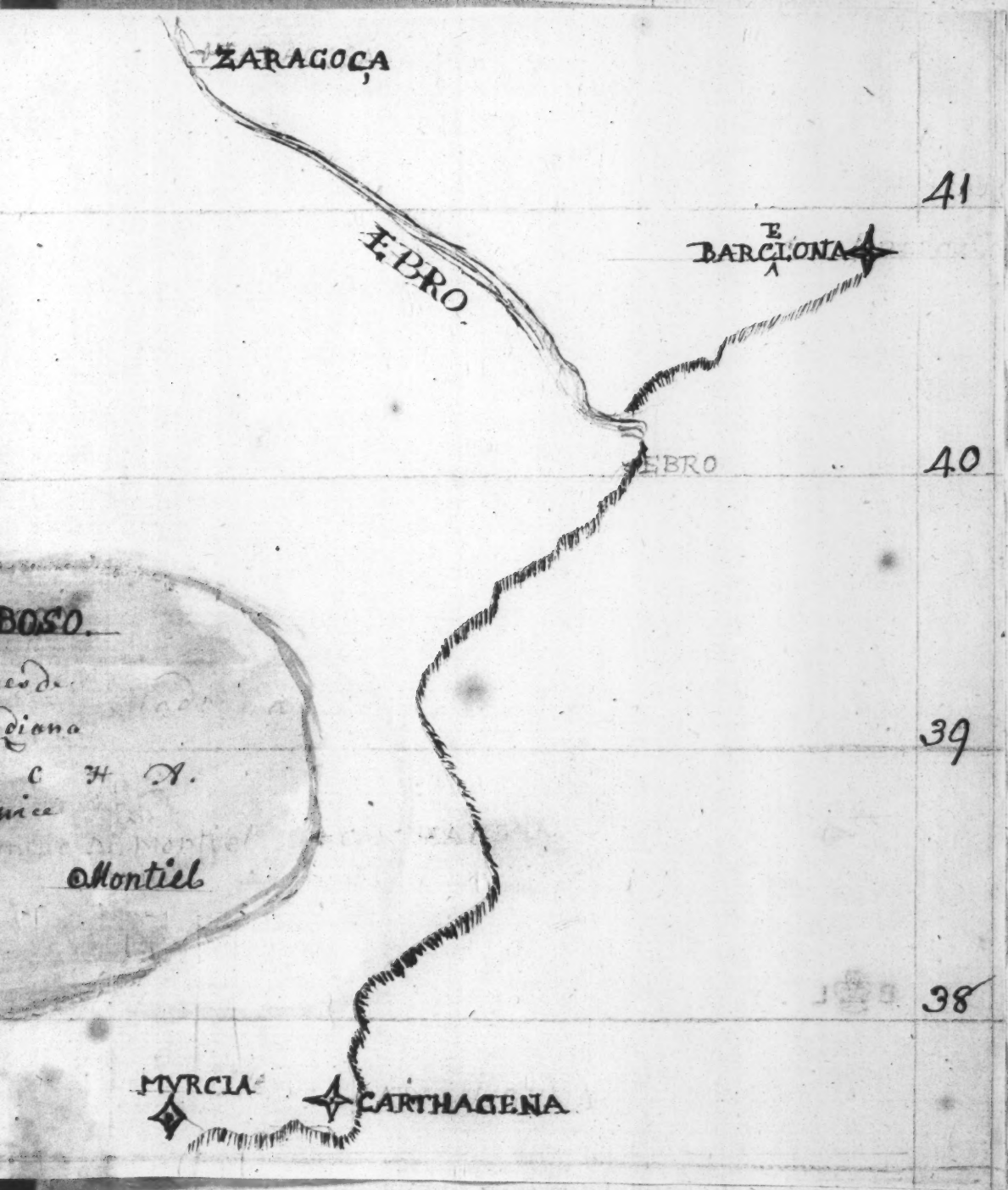
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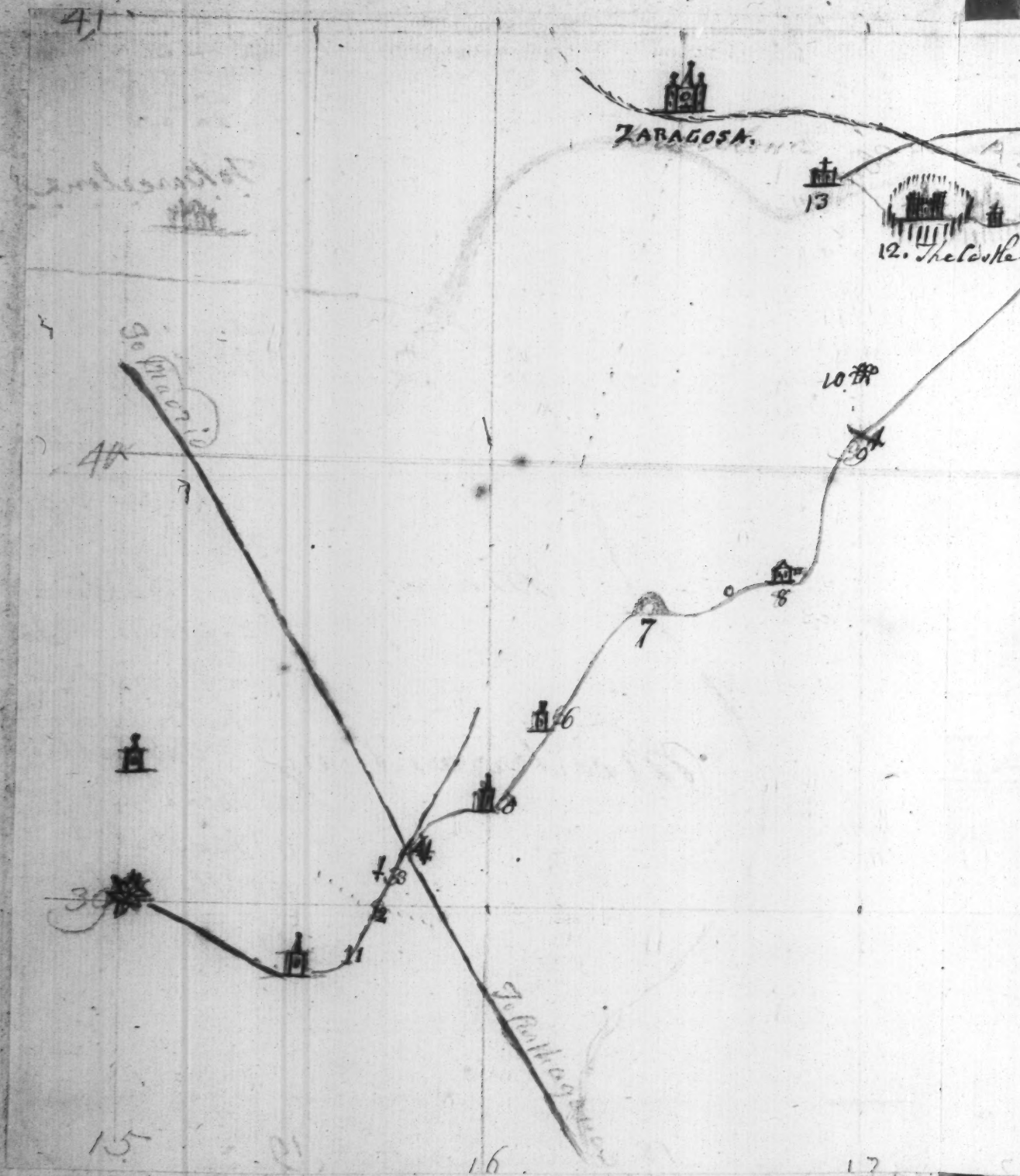
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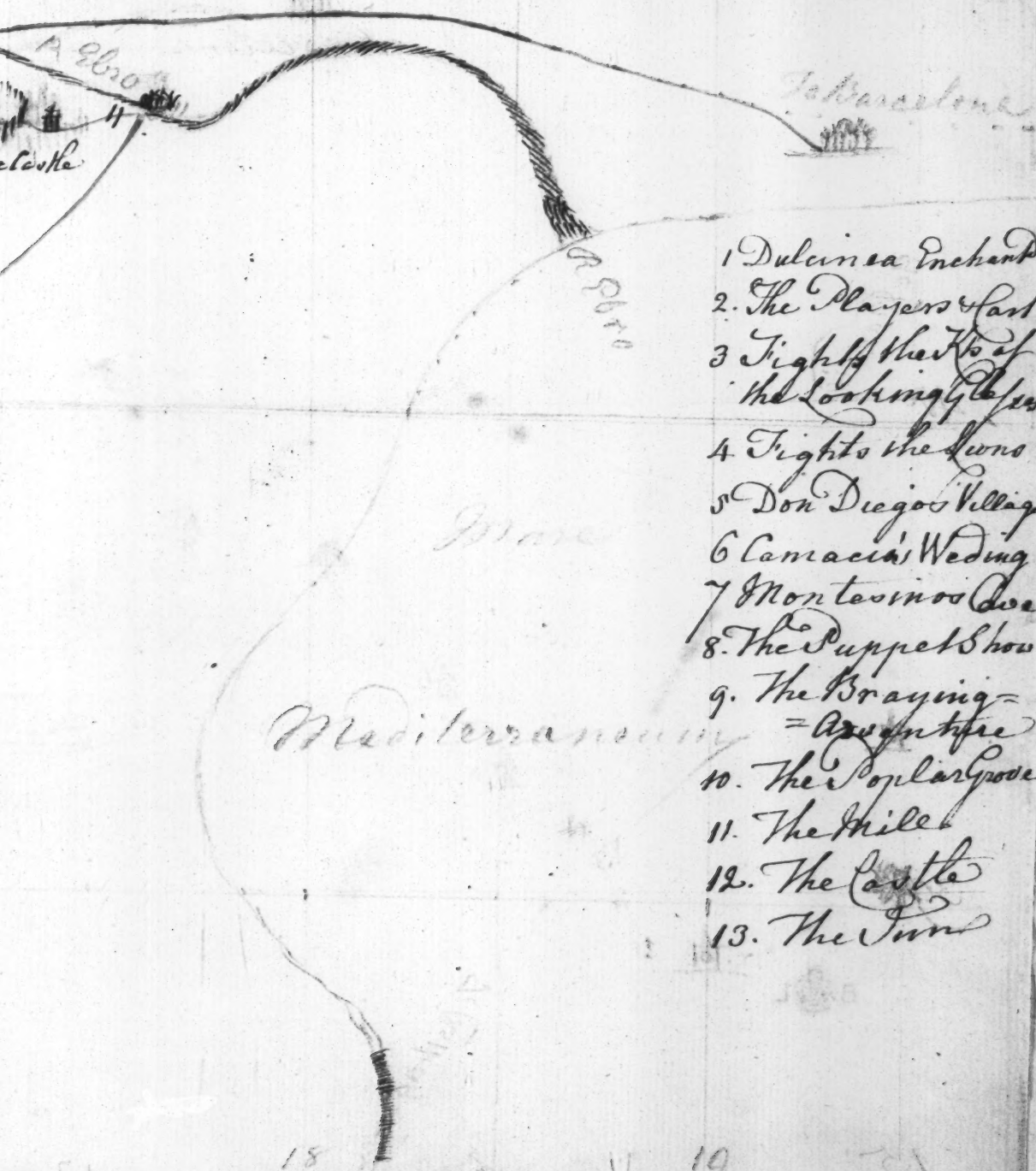
SIERRA MORENA

SEVIL



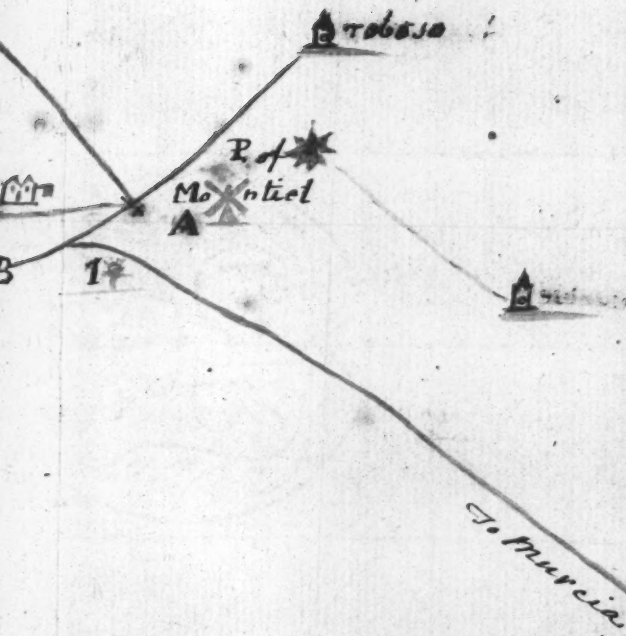






- 1 Dulcinea Enchanted
- 2 The Players Last
- 3 Fight the Hs of  
the Looking Glass
- 4 Fight the Huns
- 5 Don Diego's Village
- 6 Camacho's Wedding
- 7 Montano's Cave
- 8 The Puppet Show
- 9 The Braying  
= Argentine
- 10 The Poplar Grove
- 11 The Mill
- 12 The Castle
- 13 The Inn





- A 7. y Windmills
- B 7. y Biscayan
- C 7. y Gangib. Lamin
- D 7. y Shere
- E 7. y Litter
- F Windmambrynos.
- G 2 leaves y G.
- Slaves —

- 1. 1. Night in y
- Wood
- 2. W. y Goat Herds
- 3 atty Inn
- 4 atty Tulling
- mills
- 5 In Sierra. Monera
- on y Table Mount.





A  
L E T T E R  
TO THE  
Reverend D.<sup>R</sup> P E R C Y,  
CONCERNING  
A NEW AND CLASSICAL EDITION  
OF  
HISTORIA DEL VALEROSO CAVALLERO  
DON QUIXOTE DE LA MANCHA.

To be illustrated by

ANNOTATIONS; and EXTRACTS from the Historians, Poets, and Romances  
of Spain and Italy, and other Writers Ancient and Modern; with a  
GLOSSARY, and INDEXES.

In which are occasionally interspersed

Some Reflections on the LEARNING and GENIUS of the 'AUTHOR.

With a MAP OF SPAIN, adapted to the History, and to every Transla-  
tion of it.

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By the Reverend JOHN BOWLE, M.A. F.S.A.

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MIGUEL DE CERVANTES *merite quelque distinction. S'il avoit eu l'honneur d'être  
un Ancien et que son Ouvrage eût été écrit en Grec ou seulement en Latin; il y a  
déjà long-tems qu'il auroit eu des Scholastes et même des Commentateurs en forme.*  
Avertissement à TIRANT LE BLANC.

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L O N D O N:  
Printed for B. WHITE, Horace's-Head, Fleet-Street.  
MDCCLXXVII.

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A  
L E T T E R  
TO THE  
Reverend D<sup>R</sup> P E R C Y,  
CONCERNING A NEW EDITION OF  
D O N Q U I X O T E.

**A**T length, Dear Sir, I take the liberty thus publicly to acquaint you with the result of my labours on our favourite writer CERVANTES. I particularly address myself to you, as you are so conversant in every branch of polite literature, more especially that which has ingrossed so much of my time, and attention.

From the commencement of my intimacy with the text of Don Quixote, I was induced to consider the great author as a Classic, and to treat him as such. With this view I had the courage to begin, and, what is more, the perseverance to finish two most copious verbal Indexes to both parts of that celebrated work. On transcribing which it seemed altogether right to sever the pro-  
B per

per names of men, places, and other remarkable things, and to make them distinct parts. This has also been done; with this farther addition, that where the name occurs in both parts, the whole is to be found in the former, so that every particular respecting any person, city, mountain, or whatever else is mentioned by the author, from ancient and modern history, may be perused together. Thus, for instance, *Amadis de Gaula*, whom the Knight more immediately intended for the grand object of his imitation, besides the introductory verses ascribed to him, occurs in fourteen different chapters in the first, and in eight in the second part. The citations will abundantly gratify the pursuits of the most diligent searcher. The several articles under this head, you will probably be surprised to hear, are in number above one thousand, notwithstanding nothing is said of that odious and detestable character of the intolerant Ecclesiastico, who is justly held up as an object of contempt and ridicule, and therefore deservedly Anonymous. But notwithstanding this, every passage relating to him may be easily found in the words Ecclesiastico, and Religioso, in the General Index \*. From this minute survey the necessity of a comment, and annotations becomes apparent, as it is of very little use to read what we do not understand. This will be found to be the case in many instances as to the text, which in many places is very obscure; in others our ideas must be very imperfect, and frequently defective from the want of that collateral assistance which is to be derived from history, from the Romances, and other Books, which, if Cervantes did not immediately consult, will be found to contain matter that will throw light

\* As words will but imperfectly convey an idea of this laborious undertaking, specimens of each will, in a proper place, be added.

on various passages in his work. Of some great events, which happened in his own time, he is to be considered as the original historian. Such were the battle of Lepanto, the taking of the Goleta \*, and the Expulsion of the Moors from Spain, with several lesser incidents, to which he alludes; many of which will be verified by the concurrent testimony of other cotemporary writers, and will occasionally appear in the notes. It is not at present my intention to trouble you with extracts from those *Libros de Cavallerias*—the Romances, which, by your assistance, I have had the patience to toil through; but shall in general observe, that the secondary amends for the drudgery of such painful reading has been, what Monsieur de St. Palaye, and the other French writers on the History of Chivalry have remarked, the faithful and exact descriptions of the manners and customs of the times in which they were wrote: Though the facts related were in themselves as fabulous as the heroes of whom they were told, yet similar events frequently occurred: In this respect, they deserve some esteem as histories, because these latter enumerate several facts similar to those they particularly mention. Thus for example, the watching of arms in some church or chapel, previous to the receiving the order of Knighthood, with its various ceremonies of creation, the hearing mass, and confession † before the day of battle, with other religious circumstances, are to be found both in history, and romance, though

\* P. 1. Chapters 39, 42.

† Toutefois celluy jour au matin Rolland devant que partir pour aller combattre se estoit confesse et avoit receu le sacrement de lautel (car la coustume des gens de loist de Charlemagne estoit telle) que devant que entrer en bataille ils se confessoient et recevoient leur redempteur, et le nostre. Bouchard Annales de Bretagne. Paris. 1531. Fol. fu. 606.



perhaps more frequently and more copiously in the latter. And here, when the same fact occurs in almost every writer, we may safely infer that such practice was universal. Thus the parting of the sun betwixt the combatants, that it might not affect the one more than the other \*, and which will be shewn at large in the notes, was constantly in use: As general was that specimen of knightly courtesy used by Quixote, of leading the Dutchess her horse, by the bridle—de puro cortes y comedido tomo la rienda de su Palafren †. This was a very ancient custom, and continued long in use. It most probably began with the clergy: For Pepin, King of France, with his son Charlemagne, and his other children, besides prostrating themselves at the feet of Pope Stephen, led his mule by the reins as he approached Paris. This happened after the middle of the eighth century ‡. So Don Fernando, King of Aragon, who distinguished himself by his extraordinary attachment and civility to the Anti-Pope Benedict the Thirteenth, led the horse on which he rode under a canopy to the church at Morella in Valencia. This happened in the year 1414, as we are informed by Mariana ||. So, the same historian tells us, Henry King of Castille treated his Sister the Infanta Donna Ysabela, the wife of the same King, who was afterwards his Successor, in Segovia, in 1474: La Infanta salio a passear por las calles de la ciudad en un Palafren, que el mismo tomo de las riendas, para mas honrralla. (a)

But what is most to our purpose, is the continuance of it to our

\* See P. 2da. C. 56.

† Q. P. 2da. C. 34.

‡ Perroniana. 147.

|| L. 20. C. 6.

(a) The Infanta went out to perambulate through the streets of the city on a Palfrey, which he himself held by the reins, the more to honour her.

Author's.

Author's own time. Margaret of Austria, Queen of Philip the Third, when she made her public entry into Valencia, left her coach, and mounted her hackney, which, in place of reins, had two long cords of red silk and gold, and these were held by some nobles and principal lords of the kingdom, and by certain officers of high rank and distinction. (b) La Acanea de la Reyna, tenia dos cordones largos de seda colorada y oro, que servian como de riendas, y estos los llevaban de una parte los Barones, y señores principales del Reyno, y de la otra los oficiales que llaman del Quitamiento \*.

It is natural for writers to specify customs and fashions that generally prevail in their own times: These necessarily fall from their pens, accidentally and unintentionally. What has suggested this reflection is the naming of *Milan*, in one or two places as the scene of dress and gallantry. The captive, p. 1. c. 39, mentions his setting off from Genoa, to furnish himself with arms, and some fine cloaths as a soldier. Llegue con prospero viage a Genoa; fuy desde alli a *Milan*, donde me acomode de armas, y de algunas galas de Soldado. It is to our purpose, and worthy of notice, that this city preceded France, and led the van in the articles of fashion, sumptuous and gaudy apparel, jewelry, and pompous luxury in various shapes, before her European neighbours. As early as the famed interview between Henry the Eighth, and Francis the First, at Guisnes, at one of the maskes there, ten Ladies were attired after the fashion of *Myllayne*, in rich tyssue and cloth of silver raised, parted, travers, and ruffed sleeves, with fore sleeves pendant,

(b) The Queen's Hackney had two long cords of silk, red, and gold, which served as reins, and these were borne on one side by the barons, and principal Lords of the kingdom, and on the other by certain Officers.

\* Segunda Parte de Guz. de Alfarache por Matheo Luxan de Sayavedra. En Brucellas. 1604. 8vo. p. 347.

knit with pointes of gold, and caules or coyfes of *gold piped* \*, and *Myllaine bonettes* of crimofyn fatten drawen through with clothe of golde †. Two years after, at one of Wolsey's Bankets—eight Ladies had *Millian* gownes of white fatten; on their heddes, caules, and *Millien bonettes* of gold, with jeweles ‡. Though these last citations affect female dress alone, yet it is certain that the mens was also influenced from the same quarter. Meteren the Flemish historian informs us, that Count Horn had on at his execution a cloth bonnet of Milan §. Please to turn to *Quixote* p. 2. c. 23. and you will find the same head geer given to Montefinos: *cubriale la cabeza una gorra Milanefa negra* ||. Covarruvias minutely describes this, and it will most properly appear in the comment. The state of Milan having been so long under the dominion of Spain, easily accounts for this usage.

The ancient European Chivalry had many rites, and customs, in common; but the several states and kingdoms had divers peculiar to themselves, and totally different from one another. In England the Clergy had the power of making Knights, as appears from *Ingulphus* \*\*, and that the Normans abhorred this custom, and looked on those so made as dastards and degenerate: However they afterwards gave into the same; for William Rufus was knighted by Lanfranc archbishop of Canterbury, in the life of his father ††; and his brother Henry the First granted the same privilege to the Abbats of Reading, as it appears from his foundation charter. But possibly this species of church power was not peculiar to England; for Matthew of Westminster tells us, that Walwanus, King of Norway, was knighted by Pope Vig-

\* This is precisely the idea of Cervantes's *Oro de Canutillo*.—P. 1. C. 31.

† Halle's Chronicle. H. 8. Fol. 83. ad an. 1521.

‡ Ib. F. 92.

§ Hist. Belgica. ad an. 1568.

|| A black Milanese bonnet

covered his head.

\*\* Ad an. 1066. P. 70. Ed. Galei.

†† M. Paris. P. 14.  
lius



lius in 533. But antiently there was ever a great intercourse betwixt knights and the clergy. The swords, arms, and banners of the former were consecrated by the clergy \*. To both, fasting and abstinence from meats were alike enjoined by the Council at Avranches in 1172 †.

The learned Monsieur de la Curne de Sainte Palaye, in his *Memoires sur l'Ancienne Chevalerie*, has amassed a number of curious particulars respecting the general institute of Knighthood, and has given a succinct history of it: but it must be remembered that his work is the work of a Frenchman; his inferences are formed, and his knowledge of facts is almost, if not wholly, derived from the writers and historians of his own country, to which, and for whose use principally, he bent the whole of his pursuits. This then will by no means be found to be a proper guide for us in forming a judgment of our illustrious Hero Quixote; as a Spaniard cannot with any propriety be called before a French tribunal. Let us enquire then, if his own country affords no Laws by which to try him. Luckily she does; and, I am afraid, by them he will be found to be a culprit, and to have erred fundamentally. These are *Las Siete Partidas* del Sabio Rey Don Alfonso el nono: These are the laws of Castille in Spanish, which were begun to be reduced into one System by order of the King Don Fernando el Santo, and were completed in the time of his Son Alfonso the Tenth, surnamed the Wise, and made public in his name. They were called *Partidas*, on account of their being divided into seven volumes ‡. There being seven letters in Alfonso's name, was the sole cause of this division. These partitions, or volumes, are again divided into several principal titles which contain the several laws. Thus p. 2. Tit. 21. has no less than twenty-five respecting Knights—*de los*

\* Parker. ad an. 1050. 158,9.

† See Hoveden. 394.

‡ V. Covarruvias.

*Cavalleros*, and among these the eleventh specifies in whose hands was vested the power of making Knights, and who could not. From them we learn, that they could not be created by one who was no Knight himself, that no Clergyman or religious person had this power \*. I fancy Quixote's Knighthood upon this view of things is upon no better footing than Andrew's Master, Juan Haldudo's in the fourth chapter, as the inn-keeper did not really pretend to any such honour.

Another flagrant violation occurs P. 1. C. 11. where Quixote forces Sancho to sit by him, and to eat and drink with him, telling him that Knighthood puts all upon an equality. Ni al comer (c), says the twenty-third, non deve asentarse con ellos, Escudero, ni otro ninguno, si non Cavallero, o ome que lo mereciesse por su honra, o por su bondad. This title contains several curious particulars, which will greatly illustrate the History of the renowned Knight of La Mancha, and their merit will best appear when confronted with the text. As Cervantes was master of all the learning of his own country, as well as that of Italy, he could not be unacquainted with this body of laws, and wherever his hero deviates from any precepts here laid down, it was doubtless with design to heighten the ridicule of his character. In this however he is excentric, though at other times perfectly conformable. We have a notable instance of this in a conversation of his with his Squire. Tell me, says he to him, what greater content can be had in the world, or what pleasure can be equal to that of conquering in battle, and to that of triumphing over one's enemy? Without doubt, not any. P. 1. C. 18. For

\* Fechos non pueden ser los Cavalleros por mano de Ome que Cavallero non sea. —Otrofi el clérigo, nin ome de Religion, non tovieron, que podrian fazer Cavalleros. Part 2. Tit. 21. Ley. xi.

(c) Nor at eating ought to sit with them an *Esquire*, nor any other, but a knight, or a man who should merit it by his honour, or by his goodness.

Knights

Knights—hold it, says the nineteenth law, that no pleasure they could have, was so good as to be conquerors \*.

Let this specimen under the First Part suffice. In the second, Chapter the thirty-fourth, after the hunting the wild boar, and the injury done his green coat, Sancho expresses his dislike to Kings and Princes exposing themselves to the dangers of such chaces; the Duke tells him of his error, that the exercise of hunting is more convenient and necessary for Kings and Princes than for any other: That the chace is an image of war. Let us for the present make our farewell visit to Don Alfonso. Part 2. Tit. 5. Qual deve el Rey ser en sus obras. Ley. 20. Como el Rey deve ser mañoso en caçar. And there we are told, que conviene esta mucho a los Reyes, mas que a otros omes. E esto por tres razones: La primera por alongar su vida, &c. La segunda, porque la caça es arte, e sabiduria de guerrear, e de vencer, de lo que deven los Reyes ser mucho sabidores †. Much knowledge respecting the general manners of the thirteenth, in which these laws were promulged, and preceding centuries is to be derived from the perusal of them. Many of the customs continued for ages after: nay, the present King of Spain shews a more than common regard to the particular law of the Chace. The Valencia edition of this work, with a copious Index, was handsomely and correctly printed, in eight Octavo Volumes in 1758.

But the article of Knights, and Knighthood, which naturally gave

\* *Ca Cavalleros* tenían, que ningund vicio, que aver podiesse, non era tan bueno, como ser vencedores.

† What a King ought to be in his works. Law 20. How the King ought to be skilful in hunting:—That this is much more convenient for Kings than for other men. And this for three reasons: the first, to prolong life, &c. the second, because hunting is the art and knowledge of warring and conquering, in which Kings ought to be very knowing.



rise to the mention of it, has been historically treated by more than one writer in Spain. The principal under this head that has come to my possession, is El Doctor Don Joseph Micheli Marquez, the Sicilian, in his—*Tesoro militar de Cavalleria. en Madrid, 1642. Fol.* We have here many examples of the ancient and modern forms of arming and professing the Knights, agreeable to the ceremonials of the several Orders: their rules, their constitutions, privileges, and grants; their ensigns, habits, origin; and conclusion of many of them: in a word, variety of information concerning them, with difficulty elsewhere to be met with. From whence I infer, that Knighthood, in its various forms, participates more or less of the *Andante* or Errant; and the laying the sword on the novel Knight's shoulder, is nothing more than the host's *Gentil Espalderazo* on Quixote. Whatever is mentioned in the different parts of the Work on this head, will be historically ascertained by corroborating passages from this, and from other writers who have expressly, or accidentally treated this subject, and whom it is not material to specify.

The *Historia verdadera del Rey Don Rodrigo*, por el sabio Alcayde Abulcacim Tarif Abentarique (*d*), will afford us some curious matter. We are told by Miguel de Luna, that he completed the translation of the first part of this Work from the Arabic, Nov. 30, 1589. That it became popular is most probable, I have this printed in Quarto en *Granada*, 1592. The second was published there in 1600. Both, in *Zaragoza*, in 1603, and in *Valencia*, 1606. It abounds with the phrases and much of the diction of Cervantes, who has with great humour ridiculed a circumstance

(*d*) The true history of the King Don Rodrigo, by the sage Alcayde Abulcacim Tarif Abentarique.

gravely

gravely related, L. 1. C. 7. of a Christian woman taken by the centinels of the Captain Tarif Abenziet, who, on being brought into his presence, informed him, that she had heard her father read—Un Pronostico, el qual dezia, que esta tierra la avian de perder los Christianos, y que avia de ser conquistada de los Moros : dezia mas que el Capitan, que la avia de ganar, avia de ser valeroso y fuerte, y para señal de su conocimiento avia de tener un lunar pelofo tan grande como un garvanco *sobre el ombro de la mano derecha*.—Acabadas de dezir estas razones por aquella muger—el Tarif\* se holgo mucho, y en presencia de todos los suyos *se desnudo*; y aviendo mirado con cuydado *ballaron el lunar* que la muger avia dicho †. Who can entertain a doubt that Cervantes intended a banter on this piece of History, in what Dorotea relates to Quixote of the prophecy of her father concerning him, who was to be her deliverer? P. 1. C. 30. He said besides, that he was to be tall in his body, dry-faced, and that, on his right side under his left shoulder, or thereabout, he was to have *un lunar pardo con ciertos cabellos a manera de cerdas, a grey mole with some hairs like bristles*. On hearing this Don Quixote said to his 'Squire, Hold here, Son Sancho, help me to *strip*; for I wish to see if I am the

\*I find great variation in the readings of the several editions; a pretty certain proof, that the whole or far the greater part of this work is, what it is generally believed, apocryphal.

† A Prognostick which said, that the Christians were to lose that land, and that it was to be conquered by the Moors : it said farther, that the Captain that was to gain it, was to be valorous and strong; and for a proof of the knowledge of him, he was to have a *hairy mole* as large as a garvanzo, or vetch, over the shoulder of his right hand. On conclusion of these words by that woman, the Tarif was much pleased, and before all his retinue *stripped himself*, and having carefully looked, *they found the mole* as the woman had said.

Knight, that this wise King foretold. Now, why would your Worship *strip*? said Dorotea. To see if I have this *mole*, which your father mentioned, answered Don Quixote. You need not strip, said Sancho, for I know that your Worship has a *mole* of these marks on the middle of the back-bone, which is a mark of a *strong* man. This is enough, said Dorotea; for with friends we must not look upon trifles, and whether it be in the *shoulder*, or on the back-bone, is of little consequence; 'tis enough that he has a *mole*.

Whatever respects the Conde Don Julian, and his daughter La Cava is here delineated, and possibly from a passage respecting the Moorish King Abilgualit, P. 2. C. 2. of whom it is said, that he never eat or drank out of any vessel of gold or silver—ni se llamava un medico a ordenar la comida—nor called a physician to order his diet; he took the hint of Doctor *Pedro Rezio de Tirteafuera*, who was so troublesome to Sancho in his government.

Various illustrations are also to be derived from the *Chronica del famoso Cavallero Cid Ruy Diaz Campeador*. The history of the Horse *Babieca* will better appear in an annotation than in any other mode. The same may in a great measure be said of the Traitor *Vellido*, who is named in the twenty-seventh, and twenty-eighth chapters of the First part; but as his History is blended with that of Don Diego Ordonez de Lara, in the second, C. 27. it may not be amiss to have recourse to the last-named history: and there (e) we read C. 66. De como *Don Diego Ordonez* fizo el *riepto* a los de Zamora sobre la muerte del Rey Don Sancho.—E respondio

(e) C. 66. How Don Diego Ordonez made the challenge to those of Zamora, upon the death of the King Don Sancho—and Don Diego Ordonez answered:  
The



respondio Don Diego Ordonez: Los Castellanos han perdido su señor, e matole *el traydor de Vellido* seyendo su vassallo, y *vos los de Zamora* acogistes lo en la villa: e porende digo, que es traydor quien traydor tiene consigo, si sabe de la traycion, e si lo consiente. E porende *riepto a los de Zamora* tambien al grande como al chico: *e al muerto como al vivo*: e ansi al nascido como el *que es por nacer*. *E riepto las aguas, e riepto les el pan*, e riepto les el vino.

These circumstances Quixote mentions in his harangue to the Re-  
buznadores, or braying party. Hallo, says he, (f) segun las leyes del  
Duelo que estays engañados en tener os por afrentados, porque nin-  
gun particular puede afrentar a un pueblo entero, sino es retandole de  
traydor por junto; porque ignorava que *solo Vellido Dolfos* avia  
cometido *la traicion de matar a su Rey*; y assi *reto a todos*, y a todos  
tocava la venganca, y la respuesta: Aunque bien es verdad que  
el Senor *Don Diego* anduvo algo demasiado, y aun passo muy ade-  
lante de los limites del *reto*, porque no tenia que *retar a los muertos*,  
a las *aguas*, ni a los *panes*, ni a los *que estaban por nacer*, ni a las otras  
menudencias, que alli se declaran.

The Castilians have lost their lord; and the traitor *Vellido* being his vassal, slew him; and *you men of Zamora* received him into your town: and therefore I say, that he is a traytor who has a traytor with him, if he knows his treason, and if he approves it. And therefore *I challenge those of Zamora*, both great and small: *and the dead and living*: the born and the unborn: and *I challenge the waters*, and *I challenge the bread*, and I challenge the wine.

(f) I find by the laws of the Duello, that you are mistaken in looking on yourselves as affronted; for no private person can affront a whole place, unless it be by challenging it as a traytor together; for he was ignorant that *Vellido Dolfos alone* had committed *the treason in killing his King*; and so he challenged all, and to all the revenge belonged; and the answer: Though true it is that *Senor Don Diego* went a little too far, and even went far beyond the bounds of the *challenge*; for he had nothing to do to *challenge the dead*, the *waters*, nor the bread, nor the *unborn*, nor the other trifles, which are there set forth.

In:



In the beginning of the thirty-fourth Chapter, the Dutcheſs makes Sancho ſit by her on a low ſeat, and tells him, that merecia el miſmo eſcaño del *Cid Ruy Diaz Campeador* \*. The Cid ſeems to have had a whimſical regard and attention to this utenſil, and his Chronicler has mentioned it as often, if not oftener, than his horſe Babieca. I think I have rightly rendered the word, as will appear from the uſe he made of it. E el Cid (ſays the Chronica) havia por coſtumbre de comer a meſa alta en ſu cabo aſſentado en ſu eſcaño. C. 196. E deſque avia comido adormeciaſe a las vezes en el eſcaño. C. 230. Era muy noble y muy ſutil de labor — e eſtava cubiero de paños de oro muy ricos. C. 248. E el Rey dixo, no ſe Rey en el mundo que mas merezca eſte eſcaño que el Cid mi vaſſallo. E eſte gano el en Valencia. C. 249. From this laſt Citation it appears that the Dutcheſs paid Sancho no ſmall compliment.

I know of no writer who ſays ſo much of the Cavallero Sant Jago — the Knight St. James, as the preſent Chronicle. Acaſcio (b) que un Obiſpo eſtando en la ygleſia de Santiago, faziendo ſu oracion en ſu vigilia, oyo a los de la villa, y a los romeros, que venian hy a romeria, que Santiago que apareſcio como Cavallero en las lides, e en las ayudas de los Chriſtianos. E quando lo el oyo, peſo le mucho, e dixo: Amigos, no le llamedes Cavallero, mas peſcador. E' teniendo eſta porfia, plogo a Dios que ſe adormio, e apareſciole Santiago; e dixo le: tu tienes por eſcarnio porque me llaman Cavallero, e dizes, que lo non ſo: por eſto vine agora a ti a moſtrarteme, porque jamas non dudes en mi Cavalleria: ca ſoy Cavallero de Jeſu Chriſto, e ayudador de los Chriſtianos

\* He merited the ſettee of the *Cid Ruy Diaz*, the warrior.

(b) It happened that a Biſhop being in the church of Sant Jago, praying on his vigil, he heard from thoſe of the town, and the pilgrims, who came there on pilgrimage, that Saint James appeared as a Knight in the battles, and in the aids of

*Christianos* contra los *Morós*. E el diziendo le esto fue el traydo un *Cavallo* muy blanco: E el Apostol Santiago cavalgo en el, muy bien guarnido de todas armas, frescas, claras, y muy hermosas a guisa de *Cavallero*. C. 14.

Now let us take a view of our Knight, who, among his other adventures, P. 2. C. 58. discovered the image of the patron of Spain—*de las Españas*—on horse-back, his sword ensanguined, trampling on Moors, and walking on their heads: and on seeing it, Don Quixote said, This indeed is a Knight—*es Cavallero*, of the squadrons of Christ. This they call *Don San Diego Matamoros*, Don Saint James the Moorkiller, one of the most valiant Saints and *Knights* that the world ever had, and heaven now has.—And many times they have seen him visibly overturning, trampling upon, and destroying the Moorish squadrons; and of this truth I could produce many instances, which are related in the true Spanish Histories. Thus far he Hero of the piece proceeds.

This Saint's assistance in the battles of the Spaniards, and his services therein are recorded in the Chronicles of Spain, that were composed by order of the King Don Alonso el Sabio, and printed in Zamora, 1541. Fol. F. 232. And *Mariana*, to humour his countrymen, tells the same story. L. 9. C. 2. L. 12. C. 15. & al. To these respectable testimonies, may be added what Ribadeneira has advanced of this Saint in his *Flos Sanctorum*.

of the Christians; and when he heard this, it grieved him much, and he said: Friends, do not call him *Knight*, but Fisher. And holding this opinion, it pleased God that he slept, and Saint James appeared to him, and told him: You take it as an affront that they call me *Knight*, and say, that I am not so: I therefore come to you now to shew myself to you, that you may never doubt about my *Knighthood*: for I am the *Knight* of Jesus Christ, and the helper of the *Christians* against the *Moors*. And saying this, a very white horse was brought him; and the Apostle Saint James rode on it, very well furnished with all arms, new, bright, and very beautiful, like a Knight.

The above-named Chronicle mentions the King Don Alfonso the Sixth his ordering the Palaces of *Galiana* to the use of the *Cid* for his place of residence in Toledo. C. 247. You will please to recollect, that Sancho, among his melancholy reveries in the Pit, P. 2. C. 55. observes, that his master would regard those depths and dungeons as flowery gardens, and palaces of *Galiana*—tuviera estas profundidades, y mazmorras por jardines floridas, y por *palacios de Galiana*. On having recourse to a description of this city by Doctor Francisco de Písa, printed there in 1617, Fol. after much being said of these, there is this remark: (i) Bolviendo a los palacios de Toledo, el vulgo llama *palacios de Galiana* a una casa que esta ya casi assolada, en la huerta del Rey: mas, a la verdad, aquella era una casa de campo y recreacion, con sus baños, en la qual dizen que la misma *Galiana* se deleytava. Many passages respecting this city, which occur in Cervantes, will receive illustration from this quarter. Navagero, in his Viaggio in Ispagna, notices this part of the city, and an ancient palace there in ruins.

Local, poetical, and historical allusions are occasionally interspersed through the whole work. Thus, when Quixote had finished the adventure of the lions, P. 2. C. 17. the Author apostrophizes to him, and addresses him—Segundo y nuevo Don Manuel de Leon, que fue gloria, y honra de los Espanoles Cavalleros \*. There is abundant testimony of the valour of this Knight: He makes a distinguished figure in the civil wars of

(i) To return to the palaces of Toledo, the vulgar calls the *palace of Galiana* a house, which is now almost levelled in the [King's garden]: but in truth, that was a country pleasure-house, with its baths, in which they say the same *Galiana* delighted.

\* O second, and new Don Manuel of Leon, who was the glory and honour of the Spanish Knights.

Granada,



Granada, where much concerning his prowess is to be read ; nothing however to cause him to be here named in preference to any other of his countrymen. That it is not mentioned at random, but with the strictest propriety, will appear from what is recorded of him by Alonso Lopez de Haro in his *Nobiliario Genealogico* \*. In the first Vol. p. 200. he tells us, that he was called El Valiente, Honra y Gloria de la nacion Española. In the second, he relates p. 118. the following piece of history, altogether pertinent to this of Cervantes. (k) Fue de los Cavalleros cortesanos en gala y bizzarria, que se hallavan en la corte deste Catolico Principe, del qual escriven, que aviendole traydo de Africa un presente de Leones muy bravos, con quien las Damas de la Reyna se entretenian mirando desde un corredor que salia a la parte donde estavan los Leones, en cuyo sitio se hallava Don Manuel ; † A este tiempo sucedio que la Dama a quien servia, por descuydo, o por bizzarria dexo caer un guante en la leonera, dando muestras de quexa de aversele caydo, y como Don Manuel lo oyese, abrio la puerta de la leonera con mucha

\* En Madrid, 1622. T. 2. Fol.

(k) He was one of the Court Knights in dress and bravery, who used the court of the Catholic King Ferdinand, of whom they write, that having brought from Africa, a present of very fierce lions, with which the Ladies of the Queen were entertaining themselves by looking on them from a corridor, which led to the part where the lions were, in which place Don Manuel was present : at this time it happened, that a Lady whom he served, by carelessness or whim, let fall a glove into the lions den, shewing marks of uneasiness from having let it fall, and as Don Manuel heard it, he opened the door of the den with great readiness, went in with great spirit and valour where the lions were, took out the glove, and carried it to the Lady.

† V. p. 2. C. 6. 47. Lond. Ed.

D

presteza,

presteza, entro dentro con grande animo, y valor, donde los Leones estaban, sacando al guante, y llevandole a la dama. This truly Quixotic action of Don Manuel attracted the encomiums of the Spanish Poets Garci Sanchez de Badajoz, (as it is related by de Haro, who also adds, that the Historians are large in their accounts of this famous and celebrated Captain) and Don Hieronimo de Urrea, who commemorates this act in a stanza, which he has inserted in his translation of the Orlando Furioso into Spanish.

From Tome the first of De Haro's above recited work, p. 422. we learn that Pedro Rodriguez de Luna, was the author of a book, *Del passo honroso de Suero de Quiñones*\*, whose Jufts there were mentioned by Quixote, P. 1. C. 49. A farther account of them is to be had from the *Cronica de Don Juan el Segundo*. To whom must be added Zurita, and they will be elucidated in the notes.

Much is said by De Haro of the Marqués de Santa Cruz Don Alvaro de Bazan. See P. 1. C. 39. and he enumerates several facts which tally with Cervantes his account of the battle of Lepanto.

The affairs of Tunis, and the Goleta are lightly touched here: for a fuller account of these recourse must be had to Italy. There is a small Quarto Volume on this place, and (what is remarkable) printed the very year our Author mentions. *Discorso della Goletta, et del Forte di Tunisi, con quello che puo forsi succedere, quando il Turco tenti tale impresa*†. In the title of this rare little tract, is a small map, in which are delineated the

\* Of the honourable pass of Suero de Quiñones.

† A Discourse of the Goletta, and of the Fort of Tunis, with what may possibly happen, when the Turk attempts such an enterprize. *In Macerata, appresso Sebastiano Martellini, 1574.*

Goleta with its Gulf, the Pequeño fuerte, o torre en mitad del  
estañó \*. Tunis and its Fort.

As words convey but poorly the idea of a place, I have sketched  
this little map, and here inserted it.



✎ If the Island situated opposite C. Beno be I. Cimbalo, as seems probable, then  
from the authority of Luys del Marmol, I can pronounce the long Island under C.  
Saffarano to be Tabarca, mentioned by Cervantes, C. 39. P. 172.

• The little Fort, or *Tour* in the middle of the Lake.



The round spot in the Stagno, or Lake, is the little Fort, or, as the Italian expresses it, la Goletta Vecchia, Piazza non molto grande \*. Cervantes speaks of Gabrio Cerbellon as General of the Fort: This possibly, as it was situated between the walls of Tunis and the Lake, as appears from this writer, and the plan, was an appendage to the government of the City of Tunis, of which we here learn he was left General by Don John of Austria; which is also confirmed by other authority. — L'anno 1572, Gabrio Sorbellone †, da S. M. fu fatto Vice-Re, e Capitan Generale di Tunisi di Barbaria, e de suoi supremi concigli, havendo poi gli Turchi con poderosa armata presa la Goleta, dove fu anche tradimento, assediorno con forze immense la nova fortezza fatta erger in quel regno di Tunisi, ma non terminata dal Vice Re, che trovandosi in essa valorosamente ributto el nemico, sostenendo quattordici assalti generali ‡, e finalmente per brecchia di due mine presero i Turchi a viva forza la piazza con un effercito innumerabile, restando prigionie il medesimo Capitan Generale, che fu condotto in Constantinopla. (1) He died in Milan, in January 1580 \*.

\* Sign. C.

† La Famiglia Serbellona, ò Sorbellona dal Sorbo, che mette nell' armi. ib.

‡ Twenty-two according to Cervantes.

(1) In the year 1572, Gabrio Sorbellone was by his Majesty made Viceroy, and Captain General of Tunis in Barbary, and of its supreme councils: The Turks having afterwards with a powerful navy taken the *Goleta*, where there was also treason, they besieged with immense forces the new fort which had been erected in that Government of Tunis, but which was not finished by the Viceroy, who being present in it, valiantly repulsed the enemy, sustaining fourteen general assaults, and finally by breach of two mines the Turks took by main strength the place with an innumerable army, the same Captain General remaining prisoner, who was conducted to Constantinople.

\* Scena D' Huomini Illustri d'Italia del Conte Galeazzo Gualdo Priorato. Venet. 1659. 4to.

It

It is not my intention at present, to trouble you with any extracts from that great Ornament to his Country Mariana, though he has several passages for our purpose. As his History has afforded me much information, and satisfaction in the perusal, give me leave to add to the just Elogies of it by Padre Feijoo †, this testimony, that, though a Spaniard, he held rational, manly notions of Liberty, and, though a Jesuit, he has all the appearance of candour and honesty.

There were several lesser incidents in his own time, to which Cervantes alludes, the knowledge of which can be no otherwise had than from his cotemporary writers, or those who soon came after him. An instance or two will suffice. In a conversation between Quixote and Sancho concerning Reliques, the Master says, that Kings carry the bodies of Saints, or their reliques upon their shoulders—*Los cuerpos de los santos, o sus reliquias llevan los Reyes sobre sus ombros ‡*. Of this custom we have two examples in the *Flos Sanctorum* of Ribadeneira: The first, that of the reception of the Reliques of Saint Eugenius, at Toledo, in the Year 1565, in which (m) *Entre muchas cosas señaladas, that writer tells us, la mas insigne fue ver al Catolico Rey don Felipe, y al Principe Don Carlos su hijo, y a los Archiduques de Austria Rodolfo que oy es Emperador, y Arnesto su hermano llevar sobre sus ombros el arca en que iba el cuerpo*

† *Theatro critico*. T. 4. Disc. 8. 28.—14. 51.

‡ P. 2. C. 16.

(m) Among many other remarkable things the most notable was to see the Catholic King Don Philip, and the Prince Don Carlos his son, and the Arch-Dukes of Austria now Emperor, and Ernest his brother, *carry upon their shoulders the Chest in which was the body of the holy Pontif.*

del sancto Pontefice \*. The other was also in the same city when the same King, and his Son paid the same devoirs to the Patroness of it, Santa Leocadia—*llevaron sobre sus ombros el cuerpo de la Santa Virgen* †. This was in the year 1586.

Though the expulsion of the Moors from Spain is sufficiently notorious, yet the particular allusions to the conditions of the *Bando*, or proclamation are not so. In the course of the Morisco Ricote's conversation with Sancho, he desires his assistance to carry away the treasure which he had buried, and left behind him when he was forced to quit Spain, which Sancho refuses, but promises not to discover him.—*Mira si quieres venir conmigo, como te he dicho, a ayudarme a sacar el tesoro que dexe escondido. Ya te he dicho, Ricote, replicó Sancho, que no quiero. Contentate, que por mi no seras descubierto (n).* Honest Sancho detested the office of Informer, and overlooked that part of the Royal Mandate—(o) *Que qualquiera de los Moriscos que escondiere, ò enterrare ninguna de la hazienda que tuviere por no la poder llevar consigo incurran en la pena de muerte los vezinos del lugar, donde esto sucediere ‡.* This condition extended to the persons of the Moriscos, and the ninth

\* *Flos Sanctorum*. T. 1. 791. En *Barcelona*. 1643. Fol. N. B. Of this Work, and of Mariana's History in Spanish, there were several editions in the time of Cervantes.

† *Ib. ib.* 867.—*They carried upon their shoulders the body of the holy Virgin.*

(n) See if thou wilt come with me, as I have told thee, to help me to carry away the treasure which I left *hid*. I have told thee, Ricote, replied Sancho, that I will not. Content thyself, that by me thou shalt not be discovered, p. 2. c. 54. 198.

(o) That whosoever of the Moriscos who should *bide*, or enterr any of the substance they possessed, from not being able to carry it with them, the several inhabitants of the place should incur the penalty of death.

‡ *Memorable Expulsion de los Moriscos de España. En Pamplona, 1613. 4to. F. 111.*



mandate directs as follows. (p) *Mandamos* que ningun del presente reyno sea osado de *ocultar*, ni encubrir en sus casas, ni fuera dellas, a qualquier persona, o personas de los dichos Moriscos, assi hombres, como mugeres, niños ò niñas, de qualquier edad y condicion que sean. This is the mandate to which Sancho refers in his discourse to Ricote concerning his daughter a few lines after those cited, where he tells him (q) Muchos tuvieron desseo de *esconderla*, y salir a quitársela en el camino, pero el miedo de ir contra el mandado del Rey los detuvo.

There is but one writer more that I shall at present mention, and to be silent respecting him would be impious. *Pium est profiteri per quem profeceris*. What critical reader is there of Shakespeare, who would not rather wish to consult a good Dictionary of our Language, if any such existed, compiled in his time, than all the labours of almost any Editor without it? what in this instance is in vain to be wished for, I have the good luck to possess with respect to Cervantes in the Tesoro de la Lengua Castellana, o Española, por Don Sebastian de COVARRUVIAS Orozco. 2 Tomos, en Madrid. 1674. Fol. I have not only occasionally consulted, and carefully read through the whole of this work, but have also transcribed whatever appeared proper to illustrate, and to be confronted with the text, and am very clear that here only are to be found the true import and meaning of many parts of Cervantes's phraseology. There are

(p) We order that none of the present Kingdom dare to *conceal*, nor secrete in their houses, nor out of them, any person, or persons of the said Moriscoes, as well men, as women, boys or girls, of any age or condition whatever.

(q) Many were desirous to hide her, and to issue and take her away on the road, but the dread of going against the King's mandate restrained them, p. 2. c. 54. 198.

two Editions of this Book : the first in Madrid, in 1611. Fol. and the fore-mentioned Baretti's account of it, and of Spanish Literature general, is egregiously defective, and erroneous. Father *Noydens* seems to have been the Editor, and if he shewed any judgment, it was that of adding to it the learned *Aldrete's* Origen de la Lengua Castellana, which was first published in Rome, in 1606, in 4to. But his own additions are trifling, insignificant, and of very little or no worth. *Covarruvias* laid the foundation of that superstructure that was afterwards with good judgment completed by the Spanish Academicians in their Dictionary. They own their obligations, and pay all due deference to his merit in the Prologo to their voluminous Work, and in their History of their Academia. But the *Tesoro* is not a Dictionary of words alone, it abounds in History local, and personal, and accounts of its national customs are scattered throughout the whole Work, and will be made use of where necessary. I shall content myself with one at present, which is furnished from *Thomas Cecial's* nose, which, besides being full of warts, was also *de color amoratado, como de Berengena* \*. *Covarruvias* observes, that he, who is much used to the eating of *Berengenas*, besides other mischiefs, its bad quality shews itself in the face, by giving it a livid, and dark green colour. The reading the whole Work became necessary, as will also appear in many places in the Annotations, from many irregularities in the alphabetical Arrangement of the whole, which I have reason to think was the cause of some omissions in the great Dictionary.

In this latter a meaning is assigned to the words of Cervantes from his use of them ; the former gives us the sense as it was in his

\* Of a darkish green colour, like a Berengene. *Shelton*, P. 2. C. 14. The Berengene is the Melongena, five Malum Insanum. Mad apple.

time ;

time; it requires no nicety to distinguish which of the two is the right.

Thus, Sir, without launching into what Quixote calls the *Mare Magnum* of his Histories, the *Libros de Cavallerias*, I have given you a specimen of what may be done towards illustrating this great Author: but from this source much is to be derived, as it is clear that it was his intention as much as might be to copy their very language; *imitando en quanto podia su language*. Numerous examples under this head I have selected, and where the same were to be found in many books of this kind, many have been rejected.

That Cervantes was himself the original Quixote as to the article of reading, that there was a time, perhaps, a long period, when with the undistinguishing multitude of his Countrymen he perused these with great pleasure and satisfaction, and impregnated his memory with their respective subjects and singularities, seems unquestionable from the use he made of them. That he was minutely attentive in his reading them has every appearance of probability from this circumstance, that, speaking of *Gafabal*, the Esquire of *Galaor*, he observes, that his name is only once mentioned in the History of *Amadis de Gaula*. Apprized of this, on perusing the four Books I found it to be a fact: He is only mentioned, L. 2. C. 59. and is spoken of in two other places, but is only there named.

The genuine text of Authors of super-eminent abilities, has ever with good reason attracted the attention of the Curious. Much of this has of late been given to that of our Countryman Shakespeare; who has no competitor in the article of great original Genius, but his illustrious cotemporary Cervantes. If the Giunta edition of the *Decamerone* of Boccacio has been ever so generally esteemed as to have been more than once with great niceness

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counterfeited; if its acknowledged reputation raised the surprize of *Paolo Rolli*, that the other Editors had not reprinted to a tittle this Edition, and that they had preferred the frivolous vanity of their own Orthography, or their caprice in the form of the Book, to the just liking of the lovers of this Work, his Edition ought therefore to be so much more gratefully received, as being a *Re-impression of the true and most approved text, page by page, and line by line, with the same orthography and punctuation* \*; It may be hoped therefore, that an Edition of *Don Quixote*, executed with equal fidelity in this particular, with others of much apparent utility, which will in due time be specified, may prove equally acceptable. To this end, the first Editions must be selected for that purpose. The only one of modern times that merits any kind of notice is the pompous London Edition, a work that reflects great honour on its noble Patron. Upon a careful collation of its Text with the first, it may be pronounced to be *in the general* pretty exact. The errors however of the original are carefully retained, and such they are, if we had an opportunity to consult the Manuscript of the Author, and should find them in his own writing. *Pineda* in that book, which he puffed off and published, *Fortuna de Amor*, por *Antonio de lo Frasso*, took care to inform us that it was *be* that revised, amended, put in good order, and corrected the London Edition of *Don Quixote*. A business for which he appears to have been every way unqualified, as will appear

\* E per vero dire meravigliomi come gli altri Editori del *Decamerone* non abbian ristampato a puntino quella Edizione, e che abbian preferita la frivola vanità della propria ortografia, o il loro capriccio nella forma del libro, al giusto compiacimento degli amatori di quest' opéra; questa edizione della quale deve esser loro altrettanto più gradita, quanto è la ristampa del vero e del più approvato Testo, pagina per pagina y linea per linea, con la medesima ortografia e puntazioni. Prefazione al *Decamerone* di *Rolli*.

in the sequel. It must be observed, that in his Editorial capacity he acted in some degree with the punctuality of a Hearne, but not with his openness, who, when he inserted any thing notoriously wrong, took care to apprize his Reader of it. Let the following suffice: T. 1. C. 6. 42. Con la batalla que el valiente Detriante hizo con el alano; it stands thus in the first and in every other edition. The true reading is undoubtedly con la batalla que el valiente de Tirante hizo con el alano. The title of the fifty-ninth chapter of the History of Tirante is—Como Tirante se combatio con un alano\*. This brings the fact home to him. As to the rest, it is to be observed, that there is nothing more than a transposition of the letters. The particular diction of Valiente de Tirante is a Spanish idiom. The De is redundant: So we read, C. 36. 40. el bueno *de* Sancho, and C. 50. 306. a este pobre *de* Sancho. So in the above chapter of Tirante—El pobre *de* Tirante tenia muchas llagas. A similar error is uniformly handed down to us, C. 8. 58. puso piernas al Castillo de su buena mula†, read Costilla the rib.

As I have minutely and critically collated the first Editions of the first and second parts of the Years 1605, and 1615, as well as that of 1738, and have noted down their Errata, and deviations the one from the other, though I before advanced that the errors of the original are retained, yet have I no reason to suppose the former were any ways made use of in the publication of the latter: if they were, I have only to add, it was to no good purpose, as will more clearly appear if the notes and collations should see the light. There are several others of the like kind with the above-named, which

\* How Tirante fought with a mastiff.

† Setting spurs to that castle his mule.

it is needless at present to point out. Thus much for *Pineda* in his office as *Reviser*.

Of himself he added various other Errors, and with the true spirit of a Critic by profession, perverted and obscured what was easy, clear, and perspicuous, *amended and corrected much* for the worse. The following passage, as it stands in the edition of 1615, P. 2. C. 1. will corroborate what is here asserted: Mas agora ya triunfa la pereza de la diligencia, la ociosidad del trabajo, el vicio de la virtud, la arrogancia de la valentia, y la teorica de la practica de las armas \*. With the absurd punctuation of *Pineda's* Text 'tis hardly intelligible, la pereza, de la diligencia, la ociosidad, del trabajo, el vicio, de la virtud, la arrogancia, de la valentia, y la teorica, &c. This instance is not single †; but it is needless to enlarge.

But he has taken greater liberty, and foisted in his own readings without any authority. Hence we read, T. 3. Prologo, P. 4. Funcion prodixiosa—for faccion prodigiosa. So P. 147. C. 17. Replicole el Hidalgo, while the original is Respondiole. Aora, Señor, *dixo* Don Quixote—or—*replicole* ‡ Don Quixote. So again C. 49. 142. Ola, assidle, y llevadle—while the original is—afilde ola, y llevadle. If an Editor takes these unwarrantable liberties of altering the text to his own whim, how shall the reader know whether the text before him be genuine or not?

In what follows it will appear, that, by his omission of one important word, and by his corrupt and ill-judged reading, he has mutilated, and quite spoiled the passage. C. 62. 268. En comenzando el passio, llevaba el retulo los ojos de quantos venian a verle,

\* But now laziness triumphs over diligence, idleness over labour, vice over virtue, arrogance over valour, and the theory of arms over the practice.

† V. T. 2. 281. Fuera desto, &c.

‡ Original text—*replció* erroneously for *replico*.

y leyan:



y leyan: Este es Don Quixote de la Mancha. Admiravase Don Quixote de ver, &c. As it stands, (and should stand,) in the original it is as follows—y como leían: Este es D. Q. de la M. admiravase D. Q.—In beginning the walk, the inscription drew the eyes of as many as came to see him, and as they read: This is Don Quixote de la Mancha, Don Quixote was in astonishment himself to see, &c. The reading the inscription, and, in consequence of it, naming and knowing him, was the source of the Knight's astonishment; and nothing can be more flat, insipid, and unmeaning, than that they only read it.

How far his arrangement, and disposition of the whole was judicious, how far it is to be admitted that he has put the work into good order, will appear from a survey of what he has done, and an inspection into the first editions. If he had made a proper use of them, he never would have given that title that he has done—viz. “VIDA y Hechos del ingenioso Hidalgo D. Q.” The life and actions of *the witty gentleman D. Q.* You need not be told that the commencement of the history is not till about his fiftieth year, and that nothing is recorded of him till that period, but his general character. The time of action in which the Hero is employed is not quite so obvious; but it is certain it did not exceed ten years. This is to be inferred from the age of the *Ama*, or Housekeeper, who at first being named is said to be turned of forty, and who, to enforce her arguments to dissuade her master from turning shepherd at the beginning of his last illness, mentions her being turned of fifty. The *Vida* then cannot with any propriety be retained, as the history does not contain more than the sixth part of it.

In the plain title of the first edition, the Hero of the Book is called, El Ingenioso Hidalgo Don Quixote de la Mancha. Com-  
puesto.

puesto por Miguel de Cervantes Saavedra. Dirigido, &c. Año 1605. en Madrid, por Juan de la Cuesta. en 4to. This was divided by the Author into four parts; but the chapters, in number fifty-two, are in one sequence. So are those of the second, but the division of that into parts or books, is not to be found there. The *Tabla de los Capítulos* in both is at the end.

Whatever proceeds from the pen of a Cervantes is not to be thrown by as useless, or without good cause to be rejected, which has been the case with the Dedications of both parts. To that of the former to the Duque de Bejar, there is a direct allusion in the *Versos de Urganda*. The second is a facetious grateful address to his other beneficent patron Don Pedro Fernandez de Castro, Conde de Lemos, and is undeservedly consigned to oblivion. The licences, approbations, and censures should be also retained, as they contain many curious particulars respecting the history of the work itself not elsewhere to be had.

As there elapsed ten years betwixt the publication of the first and second Parts, it might have been expected that the Author should have removed such of the errors of the former Part as concerned himself, such as his placing Sancho on his beast in the same chapter just after Gines de Passamonte had stolen it, and the misnomer of his wife, whom in the seventh chapter he names Juana Gutierrez, and a very few lines after, Mari. In the fifty-second chapter, he calls her Juana Pança, que assi se llamava \*. Here again, the text is arbitrarily altered without any notice to the reader of the change. Teresa is substituted without any authority.

Blundering about words and actions, is not a more essential part of Sancho's character than his happy memory, of which the history af-

\* Joan Pança, for so she was called.

fords several facetious instances. *La memoria*, says he, C. 25. p. 259. *tengo tan mala que muchas vezes se me olvida como me llamo*—I have so bad a memory, that I many times forget my own name : some excuse this for his calling his wife *Teresa*, as he does every where in the second part. A notable transaction of this kind offers in the next chapter, with his master's letter to *Dulcinea*, which affords much pleasure to the Curate and the Barber.

Uniformity of character is the truest test of Genius, and poetical merit : *Sancho's* in particular.—

——servatur ad imum

*Qualis ab incepto processerit, et sibi constat* \*.

So P. 2. C. 43. he tells his master, that he neither does, nor shall any more remember his counsels, than the last year's clouds—*no se me acuerda, ni acordara mas de los, que de las nubes de antaño*. Accordingly, though he receives them in writing, C. 44. he drops them, and they come to the hands of the Duke and Dutchess.

Enough has been said under this head in some degree to excuse the author : When the Counter *Quixote* *Sancho Carrasco* is first introduced, *Sancho* speaks of him as the son of *Bartolome Carrasco*, P. 2. C. 2. but forgetting himself in another place, C. 28. he makes *Thomas Carrasco* the father of the Batchelour. I will not take upon me to assert, that these errors were originally designed, but certainly they are altogether characteristic in the mouth of the person who utters them. As

\* Horat.

*Sancho's*



Sancho's *Ruzio*, less renowned than *Rozinante*, had led the Author into a great mistake, he has with propriety ingenuously admitted the same by putting it into the mouth of his master, that either the historian was deceived, or that it was the carelessness of the printer. In the fourth chapter of the second part, he has supplied some defects in the former, turned Commentator on himself, and pointed out the use he made of his reading by his alluding to the fact of the noted thief Brunello's stealing Sacripante's horse at the siege of Albracca, which was first of all largely related by *Boiardo*, and afterwards introduced with additions by his happy continuator *Ariosto*; and these will be inserted in their proper places among my Annotations.

These two illustrious Bards, of whom Italy may justly boast, seem to have been our Author's favourites, particularly the latter: The famed Helmet of Mambrino, the property of Rinaldo, and the great object of our Knight's esteem, makes a figure in both.—A careful perusal of these, which has given me much pleasure, (I wish I could say the same with truth of many others!) and has furnished from the former—more than forty elucidations of the text; from the latter perhaps more than double, as there are indisputably many allusions directly pointed to several passages in the *Orlando Furioso*, particularly to his armour, P. 1. C. 13. P. 2. C. 66. to the discord in Agramante's Camp, P. 1. C. 45. with many other lesser incidents, which have cost me no small pains to point out; such are those mentioned, C. 25. p. 247. of the mad Knight's pranks, all of which are specified from the original, and in the same chapter the Hipogrifo of Astolfo, and the renowned Frontino. 'Twas certainly a slip of memory in Cervantes to make Medoro the page of Agramant, which he does C. 26. 264. Dardinello was  
his

his Master, as appears from Ariosto, in the eighteenth chapter, where he first makes his appearance. St. 165.

Medoro quivi in tutti i suoi parlari  
Non puo far, che'l Signor suo non ramenti  
Dardinello d'Almonte. St. 167.

Nor do I find him any where connected with Agramante. Such trifles as these are at once to be pardoned and passed over, were it only to comply with the good-natured dictates of Horace——

Ubi plura nitent—non ego paucis  
Offendar maculis : quas aut incuria fudit,  
Aut humana parum cavit natura.

Many variations in the text necessarily present themselves. The most striking are those in the First Part (for there are unquestionably but two, Cervantes, in the title of the Second, styling himself *Autor de su primera Parte*,) where, at the end of the eighth, and beginning of the ninth, and so on, in Pinedas's Division of the whole into Books, the word Libro is substituted for Parte. I do not believe he was the first who made this change. The numbering of the chapters in both is one, no notice being taken of the division. In the second, as there was none primarily, so is there no foundation for any distinction of it into Books.

As it is my ultimate wish to have the text pure and genuine, I would spare no pains to effect this. For which purpose, the first, printed in Madrid 1605, in quarto, by Juan de la Cuesta, seems to merit the preference: this I have very carefully collated, as I have also that of the second Part by the same printer. But

F

there

there is also another edition of the first Part the same year and place; and there were two more, one in Lisbon, in 4to, and in Valencia, in 8vo. the first year of its appearance: these three last have never yet come to my inspection, nor that of Madrid three years after in 1608 in 4to. These, and any subsequent edition in the life of the Author, I should be glad to peruse. As to the second part we have no choice, as there is no reason to apprehend that it underwent more than one Impression in the life of the Author, which is farther confirmed from this circumstance, that no privilege is specified for the printing it in Aragon and Portugal, as is the case in the first of 1605; and it is also certain from the dates of the licences, that it was not published earlier than November 1615, and he died the twenty third day of April, the same nominal day as his illustrious cotemporary our Countryman Shakespeare, who of course survived him but ten days. What age ever produced two such! Take them for all in all, we never shall see their like again.

The stile of Cervantes merits every encomium. It may be compared to the noblest river, that now rapid runs with proper velocity, now gently glides along, and suffers its cristal current to be tinged with hues, which it receives from the lesser streams that mingle with its waters. To drop the allusion, the language of Don Quixote, tho' the purest, and most elegant of the Castillian, has its variations and inequalities, conformable to the persons in whose mouths it is put, and to the subjects treated of. The character of the Biscayan is most truly drawn, and with his own confused notions of things he speaks of himself, in the absurd idiom of his own country, in the second person. *Asi te matas, como estas abi Viscayno.* The angry Knight, in the violence of his resentment against Sancho, *speaks a leash of languages*



guages at once, and stiles him *gañan*, *faquin*, *belitre* \*. It has this in common with ours in Hudibras, that many vulgarisms are here and there scattered throughout the whole, which are seldom used by writers, but frequently in conversation. Many of these in our Author are collected together by Quevedo in his *Cuento de Cuentos*, and are stiled *vulgaridades rusticas*. Such are the following—*manos a la obra*, *quitame alla essas pajas*, *hombre de pelo en pecho*, and many others of the like sort, which, as occasion offers, will be pointed out. But there is no end to his Proverbial Diction. He sets out with it, and where there seemed to be no reason to expect it there I have discovered it: so that I may make use of one of Sancho's, and apply it to this purpose. *Donde no piensa falta la liebre* †. Una Olla de algo mas vaca, que carnero ‡, is certainly of this kind. Dize un Proverbio. Vaca, y carnero, olla de Cavallero. This is quoted by *Covarruvias*. In conformity to a direction of this kind, Carrasco's Squire, Thomas Cecial, acted when he treated his brother Sancho—*bolvio con una gran bota de vino que trahia pendiente del arzon de su cavallo*—|| *no vayas sin bota camino*, was an old adage, y quando fueres no la lleves *sin vino*. § The explanation of the text is the principal aim of the Annotations, and they will serve not only to enumerate many places in history, whether of the real, or ideal kind, (I say many, not

\* P. 1. C. 30. 44. The first Spanish, second Italian, third French.

† P. 2. C. 10. Where there is no thought of it, there the hare jumps up.

‡ An olla of somewhat more beef than mutton.

|| He returned with a large bottle of wine, which he brought with him, hanging from his horse's saddle, 2. C. 13. 110.

§ Don't travel without the bottle; and when you go, don't carry it without wine. *Commendador Griego en sus refranes*. F. 80.

all, for I stumble in my outset, and in all my searches have discovered nothing of Gonela, and his horse who *tantum pellis & ossa fuit*. Many customs peculiar to the Spanish nation, mentioned by our author, will appear from the evidence of other writers, and whatever tends to facilitate the acquisition of an acquaintance with the Spanish Phraseology and Idioms must be of great Utility. Betwixt this and the Italian a correspondence will be pointed out: both languages having some phrases in common with each other. Though the Florentine and Castillian Dictionaries are in many respects equally pompous, yet I cannot but subscribe to the testimony of Don Gregorio Mayans of his own, that it is superior to any other in the magnificence of its expressions \*. 'Tis this that distinguishes it from any other European tongue. Lo magestuoso de las voces le da gravedad y peso †. 'Twas this that induced Cardinal Bentivoglio in one of his letters to Toby Matthews to give a singular opinion of it. Son valent huomini veramente gli Spagnuoli nelle compositioni spirituali: e non so come *la lingua ancora porta con se maggior peso con la sua gravita per imprimir le cose* ‡. But to take leave of the text for the present; in the revival of it, several matters are to be considered; and what other Editors have done may be worth attending to. And here the state of the language when the Author wrote must be

\* Es superior a qualquiera en la magnificencia de sus voces. Ensayos Oratorios. Ed. Mad. 1739. 8vo. p. 182.

† The majestic of the expressions gives to it gravity and weight. Discurso Proemial, al Diccionario de Madrid. How pitiful in sound is this translation! Yet it is literal.

‡ The Spaniards are truly men of worth in their spiritual compositions, and I don't know how it is, their tongue also carries with it greater weight with its gravity to impress things.

duly weighed and given, not agreeable to modern refinements, but exactly as it may be supposed to have originally fell from the pen. If the Author was in fault, let him be blamed, if alterations are once admitted, without unanswerable objections to them, there will be no end of alterations. I did not in my first notions of this matter by any means propose to myself *Nicola Francesco Haym* as a pattern: but looking casually into his address, al Lettore in the elegant edition of the *Gierusalemme Liberata* of Tasso, by Tonson, it gives me pleasure to find that my plan is conformable to his as to the selection of the first edition being the ground-work of a subsequent one: *ho usate tali diligenze*: I have taken the same pains in collating. In a word, I hope I shall be excused, if I make use of a long quotation from him, as it expresses my own sentiments and intentions. 'Ho giudicato a proposito di seguire la medesima ortografia di prima, senza farvi alcuna alterazione; e con tanta osservanza, che vi ho fin lasciato quelle inconstanze che vi erano; trovandovisi alcune volte notato, *Cavagliero*, e *Cavaliero*, e così parimente *Herme*, & *Erme*, *Heremita* suo derivativo ed *Eremita*, e molte altre simili; non perchè io stimi lodevole questo vacillante modo di scrivere, ò perchè io sprezzai la moderna ortografia, seguita presentemente da' più gran Letterati d'Italia; ma perchè con l'inconstanza si comprova ciò che nella vita del Tasso dice il marchese Manso, cioè che il detto poema fosse in più volte stato pubblicato, e che a lui fosse interdetta la revisione delle sue opere tanto da lui desiderata; cosa in vero troppo crudele: in oltre non potro così facendo esser tacciato d'essermi presa troppa libertà, ne potro esser ripreso di averla così lasciata, mentre non pretendo ad altro, che a darne una Copia esatta, se non in quei luoghi, che come si è detto, gli errori formavano un altro senso, e ch'era

necessarissimo



necessarissimo di cangiavli. Chi è quello, che non istimi piu una Pittura di Raffael, o di Titiano intatta, benche in alcuni luoghi non finita o incorretta, che se in que' stessi luoghi fosse stata corretta o finita da un altro, benche valentissim' huomo? Se dunque tanto si stimano le Opere de' gran Pittori quando restano intatte, come uscirono appunto dalle lor mani, perche non deve averfi il medesimo riguardo per i Scrittori? (r) To apply this to our purpose, it will hardly be denied, that most languages undergo some changes in their Orthography or spelling in the course of a century or two in their approach to a state of maturity. This was the case of Cervantes, who found his native tongue in that state which preceded its meridian, to which it seems he was destined to bring it. As he retained many antiquated words, he did the same with its Orthography also. Thus we read fin el bornato de Prologo. C. 20. el sentido del bolfato—p. 180, Lond. ed. C. 28. y baspadotriilo. p. 2. C. 17. ba entender, p. 180.

(r) P. 30. I have judged it proper to follow the same Orthography of the first, without making any alteration, and with such strict observance, that I have even left those unsettled points that were there, as I have found them noted, *Cavagliero*, and *Cavaliero*, and so in like manner *Herme*, and *Erme*, *Heremita*, its derivative, and *Eremita*, and many others alike; not because I despised the modern Orthography, followed at present by the most learned of Italy; but because by the unsettled state that is proved with it, which is related by the Marchese Manso, in the life of Tasso, which is, that the said Poem had been several times published, and that the revisal of his works which he so much desired was denied him; in truth, a cruel matter: besides this I could not in so doing be blamed, for having taken too great liberty, nor could I be reproved for having so left it, since I do not pretend to any thing else, but to give an exact copy, except in those places, where, as I have said, the errors make another sense, and that it was most necessary to change them. Who is he, that does

—46. C. 57. *ballate avengas*. C. 58. con las *bancas* de R. 234. In the old Spanish, the H. is frequently redundant. *Fuéron lo ha buscar, y el S'escondia*. *Espinosa*. C. 17. St. 112.

Los pechos y el *bombligo travefiava*.

*ib.* C. 31. St. 43.

C. 20. *Cudicia rompe el sacco*. L. E. 173. In *Luis Barabona de Soto*, we read *Ala crueldad levantan la cubdicia*. C. 9. St. 33. *Buscando su thesoro el cudiciofo*. *ib.*

I will instance but one more example on this dry subject, which is C. 12. St. 65. The word *Monefterio*, which is notoriously wrong when compared with its origin, but which is so written in the old writers, and by the critical Covarruvias. Custom in most languages sometimes gets the better, and can hardly be set aside without affectation. These which are here produced may serve to confirm an observation of the learned Monsieur de S. Palaye, that such instances should teach the most knowing Editors that they always hazard much in changing the text of Authors without necessity, and without precaution: they ought at least to present them such as they have read them with the most scrupulous fidelity, they may afterwards more hardily propose their own conjectures \*. He must be very ignorant of the Castilian who wants to be informed, that it abhors the use of

does not more esteem a picture of Raphael, or of Titian untouched, though in some places unfinished, or incorrect, than if in those same places it had been corrected and finished by another, although most able hand? If therefore the works of great Painters are so esteemed when they remain untouched, as they came exactly from their hands, why should not the same regard be had for Writers?

\* *Memoires sur Chevalerie*. Notes. Sur la IV Partie.

double Consonants : Thus Apollo is always Apolo, Palladium, Paladion, Pallas, Palas, &c. When this rule was finally settled, 'tis not quite certain ; in our Author's time, it was not : I have found the S redundant in the spelling of Luis Barahona de Soto in his Poem of Angelica in these words—Confussion, Offa, Offo, Pif-fada, Desfiertas, and several others : whether this came from the Author or Composer of the press, custom must be some plea of excuse for the same in Cervantes.

Büt the text being duly settled agreeable to the original editions, the placing the notes and commentary will come of course to be next of all considered. And here I must in some degree plead an exclusive power of doing this by virtue of my index—y dexadme a mi el cargo de poner las añotaciones, y acotaciones. It must frequently happen that a Writer must use one word in a very different sense : an explanation then of the same may be totally useless in one, and altogether pertinent in another. To give a clear idea of what is here advanced, let us take the word *Altibaxos*, which is used in three places by Cervantes, P. 2. C. 3. 25. No a y historia humana en el mundo, que no tenga sus altibaxos. There is no human history in the world that has not its ups and downs—(probably in allusion to Sancho's capering in the blanket, which produces the reflexion) its inequalities. *Altibaxo*, says Covarruvias, se toma algunas vezes por la desigualdad que el hombre inconstante, y vario suele tener en sus acciones, y modo de proceder. In the two other places, C. 19. 75. C. 26. 47. the original meaning—el golpe que se da derecho de la cabeça a los pies is retained, in the former the metaphorical.

It has frequently happened in my searches, that one quotation has pertinently explained two distant passages. Thanks to my first labour of the Indexes, this has been effected at my leisure in a few minutes :



minutes: without them much time might have been expended to no purpose, as the search might have proved unsuccessful, though there were a full and clear conviction that such a correspondence did exist somewhere, but which there was no possibility of turning to. In confirmation of what is here observed, take the following annotation on—*una villana de Sayago* to which Dulcinea was changed; P. 2. C. 32. 303. *faco es una vestidura vil de que usan los ferranos, y gente muy barbara, Lat. sagum, que vale lo mesmo que sayal, por ser la tela de que se haze el faco.* —En tierra de Zamora ay cierta gente que llaman *Sayagueses*\*, y al territorio, tierra de *sayago*, por vestirse desta tela vasta (s). I should have been much obliged to *Covarruvias*, if he had made me as well acquainted with the *Tangueses*, as he has with these, and with several customs of his country that fall within the time of my enquiries.

It will be proper to say something of the Indexes and the annexed specimens. Those which contain the names of men, countries, cities, &c. &c. must be of general utility for several purposes, and particularly for referring to preceding passages. Thus the Author, P. 2. C. 8. tells his readers, that the adventures of his Hero in his third sally, begin in the way to Toboso, as the former did in the plains of Montiel. I will suppose that many of his readers, regardless of his di-

\* V. C. 19. 174. p. 2.

(s) Sackcloth is an ordinary clothing used by the mountaniers, and very barbarous people, Lat. *Sagum*, which is the same with *sacking*, being the web of which the Sackcloth is made.—In the neighbourhood of Zamora are a certain people called *Sayagueses*, see P. 2. C. 19. 174. and the territory the land of *Sayago*, from cloathing themselves with this coarse cloth.

rections to forget the past adventures of the Knight—se les olviden las passadas Cavallerias de el ingenioso Hidalgo,—to have actually done so, but wish to turn to the particular passage; this then by the Index may be done in a minute. Allusions to past facts occur in almost every chapter, nay sometimes in several places in one and the same, particularly the promise of the Island, which was a part of the original plan, in the seventh chapter of the first Part.

But the references which every where abound, and which for the purpose of profitable reading can hardly be obtained but by the aid of the Indexes, must be a necessary part of the Editorial labours; but this is not to be effected by these only, but by frequent reading. This more immediately respects lesser matters; the names of men and places may be very easily turned to, and discovered without any laborious search. A proper selection from the *Indexes de Palabras* in such a manner as to discover the concurring passages, the remarkable facts, and the principal transactions throughout the whole of the work, cannot fail to be of use in assisting the diligent, the careful and attentive reader.

As my aim and intentions from uncommon labour and perseverance in the whole of this undertaking are to display the merits, to elucidate a writer, who of all the moderns has attracted most general estimation, and who the more he is known, must be more generally the object of admiration, whether we consider the wonderful extent of his genius, (of which luckily no one was ever a more competent judge than himself, by his having set due bounds to it, as is apparent from his happy conclusion of the History,) or the pleasing facetious manner in which he has conveyed to mankind those excellent lessons of morality; so I must

observe, that the Indexes of the proper names will admit of no curtailing or abridgment; for under the names of the Knight or 'Squire, their principal actions are pointed out. The same is done with respect to every other person, place, river, or other notable particular: Nor amidst these are Rozinante's Feats left unrecorded, nor his intimacy with Sancho's Rucio.

The man who is at the pains of making Indexes, says the Bishop of Bristol in the preface to his Milton, is really to be pitied; but of their great utility there is no need to say any thing. I can from experience bear testimony to the former part of what is here advanced. He must be steeled with seven-fold patience, and endued with a still larger portion of perseverance, who finishes what he begins in a work of this kind, and without that happy period, he is wasting time and labour to no purpose. Duly impressed with this truth, that the sole worth of the whole depended on the finishing what I had began, I used art and stratagem to impel myself on to the completion of that, which, had it been proposed to me against my inclinations, I should have resisted with my utmost efforts. But my love and veneration for this Author, whose every new reading still brings new pleasure, and discovers latent beauties that have eluded my former surveys, induced me to undertake that for him, which the Editors of the Dauphin Classics did in their several departments under the auspices and patronage of the Duke de Montausier.

If my patience in this undertaking was many times fatigued by an uncommon exercise of it, another still more painful, namely that of reading, has at times quite overpowered it. To read over bulky volumes where there is scarce any thing to instruct or amuse, which is for the most part



the case of the *Libros de Cavallerias*, or Romances, and many of them printed with Types scarce legible, with numerous inconveniences to be encountered *in travelling through these forests and enchantments drear*, must quell the best formed resolutions. If the four first Books of Amadis de Gaula, Tirante el Blanco among the Spaniards, Boiardo and Ariosto among the Italians, have furnished out some amusement independent of my searches; Felix Marte of Hircania, Palmerin de Oliva, Maestro Elizabat with his Sergas de Esplandian, I was about to add Pulci in his Morgante Maggiore, but surely Alamanni in his Gyrone il Cortese, have in many places overpowered mine. Nothing could have urged me on to the perusal of such writers, but the view of tracing out the Knight in his pursuits, and success has in many instances attended my endeavours. I should never have engaged in the reading of these Books but with a view to the present purpose, as it is with me most certain, that, if a greater genius than Cervantes had arisen and exerted his talents in defence of them by a greater fund of Irony, they would inevitably have sunk into the darkest oblivion, and been left to perish with the detestable Avellaneda, and the poor Poet Antonio de lo Frasso. What but the rarity of the *Fortuna de Amor* could induce Pineda to reprint *tan disparatado Libro*, and to induce him to think Cervantes in earnest in his high strained commendations? He seems rather to have made him the butt of his ridicule, and to have treated him as a second Querno: In his *Viage del Parnaso*, a poem of very singular merit, to appease the turbulent waves betwixt Scylla and Charybdis, he is for throwing him overboard, but he is saved by the interposition of Mercury.

## Hallaron a Lofrafo

Poeta militar, sardo, que estava  
 Desmayado a un rincon marchito, i lafo :—  
 Grito la chufma toda, al mar se arroke,  
 Vaya Lofrafo al mar sin resistencia,  
 Por Dios, dijo Mercurio, que me enogé.      CAP. TERCERO.

Don Nicolas Antonio forming his judgment of him from hence, styles him *Poeta infimi subfellii*. The painful labour of reading these sort of Authors is the Commentator's merit, as it is ever a great advantage that some one should take such pains for the Information of others \*.

When the Text of the Author selected for illustration is imprinted in the memory, so that the resembling passages may be brought together, the Comment may go on with success; without it the allusions cannot be brought to light. An undertaking of this kind must be a work of time, and cannot by any means be completed in haste, for many very obvious reasons. But one thing more offers. As some of the Editors of the Dauphin Classics adorned their works with ideal Maps of the travels of their Heroes, so, our Knight's adventures being all within the limits of his own country, a Map of Spain, adapted to his history, must be not barely an ornament, but of apparent uti-

\* Such are the sentiments of Monsieur de S. Palaye, *Memoire concernans les anc. Romans*, 134, 5. He expresses himself much to the same purpose in a former work. On ne sauroit rien faire de plus utile aux gens de lettres, que de les affranchir de la necessite de faire une infinite de lectures, dont les ecrivains exacts ne croyent pas pouvoir se dispenser, et dont ils ne tirent souvent d'autre avantage que d'en bien connoître toute l'inutilite. *Memoires de l'Academie des Inscriptions*. T. 13. 527.

lity, as there are more than a hundred names of Provinces, Cities, Mountains, Rivers, and the like mentioned in it. Such an one, executed with proper references to the parts of the work where they are named, seems to offer a large fund of amusement. But it will be in vain to look for the Duke's territories, or the famous Island of Baratania in the present attempt, which is so ordered as to serve every Book whether original or translated.

As to the idea of a future edition, the originals before-mentioned being to serve as the ground-work of the superstructure, it is to be observed, the Text will necessarily be included in two Tomes; the Comment, with the various readings, and Indexes, would make two more. A genuine and correct text, which I have never yet met with in any modern, (for several, for more than a century past have been mutilated, and *expurgated*,) would be my chief and principal aim; nor would I be negligent in attention to the beauty of the impression; this should correspond to the former, though it be a secondary consideration. To publish new and correct editions of the works of approved authors, says the Bishop of Bristol, has ever been esteemed a service to learning, and an employment worthy of men of learning. It is not material whether the Author is ancient or modern. If chastity of manners be any test of approbation, Cervantes must be ever esteemed: he has in his great work proved the truth of his own observation—*Si el Poeta fuere casto en sus costumbres, lo sera tambien en sus versos; la pluma es lengua del alma* \*. In a word, I must bear testimony to his own observation of his History, that it has not an immoral expression,

\* If the Poet be chaste in his manners, he will be such also in his verses; the pen is the tongue of the soul, D. Q. P. 2. C. 16.



nor any sentiment but what is Catholic.—Porque en toda ella no se descubre, ni por semejas, una palabra deshonestá, ni un pensamiento menos que católico. A satisfaction this, that I have not employed my time on a work unworthy of notice. The true characteristic of ignorance and ill-nature, is to decry and undervalue the labours of any man where they tend to any useful purpose. I shall apply to my own intentions what your friend Mr. Warton has said of Shakespeare. If Cervantes is worth reading, he is worth explaining; and the researches used for so valuable and elegant a purpose, merit the thanks of genius and candour, not the satire of prejudice and ignorance †. That he is worth reading, is evident from his being read by all with pleasure; they have the smallest share of it who use the dark glass of a translation, those the highest, who enter into the spirit of the original. They who are versed in Languages cannot but know the possibility of fully comprehending the import and meaning of words, and yet find themselves utterly unqualified to express themselves properly in their own. What Voltaire says of Hudibras, that it is *introduisible*, is applicable to almost every Original composition of Wit, Genius, and Humour. I flatter myself, that my wonted perseverance will not fail me in adapting what I have already done to the use of a new edition, and that my zeal for the Author will urge me on to the completion of such. At the same time I profess the highest reverence and esteem for that Country which has produced so wonderful a genius, I can find no excuse for Father Feijoo's total silence of his name in his *Glorias de España*,

† Observations on Spenser, V. 2, 265.

of which he was so great an ornament : He was an honour not only to his Country but to mankind : for I am certain from his writings, that of the two his great genius and abilities were inferior to the goodness and honesty of the Man. He is therefore to be regarded as a Citizen of the world, and all have an interest in him. In this state of things, I flatter myself with some hopes of accomplishing what I have begun, not from the novelty, but from the universality of my plan. I hope I have said enough to make my scheme known, and shall think myself happy with your future assistance and concurrence. I shall finish what I have at present to offer nearly in the words of Doctor Alphonso Villadiego in his *Advertencias* to the Edition of the Fuero Juzgo, with some slight variation.—He comentado este libro con mucho cuydado y diligencia, empleando en ello muchos años de estudio, y revolviendo muchos libros, passando muchos trabajos, para ponerlo en punto, por lo menos merezco loa, por aver intentado y salido con cosa tan desseada, como lo es este libro, y por aver caminado por donde nadie hasta oy ha caminado, que es una de las mayores dificultades que he tenido, en comentar y salir con esta obra : y assi ya que no se me agradezca, no es razon aya desagrado de murmuracion, considerando, que aunque mi ingenio y erudicion, no sea tanto como al parecer requiero obra tan singular y peregrina, el mucho tiempo, estudio, y trabajo, y gran diligencia mia, podra averlo suplido, especialmente que no ay que agradecer al que diere credito a lo que yo dixere en el comento, pues a los autores que figo se dara el credito y no a mi, pues no callo ninguno dellos, alegando fielmente a cada uno en su lugar.

lugar. (1) I have only to add, that Cervantes was himself sensible that his History would need a Comment, and has told us as much by the mouth of his hero, que tendra necesidad de comento para entenderla. P. 2. C. 3.

I am,

with great Respect,

your much obliged

and obedient Servant,

JOHN BOWLE.

Idemestone,  
April 18, 1776.

(1) I have commented this Book with much care and diligence, employing on it many years of study, and turning over many Books, undergoing various labours to bring it to a conclusion.—At least I merit commendation for having attempted and succeeded [*not yet my case*] in an affair so desirable, as is this Book, and for having travelled where hitherto no one has as yet travelled, which is one of the greatest difficulties which I have had, in commenting and concluding this work: and if I am not thanked, there is no reason for unthankfulness and murmuring, considering that though my ability and learning be not such as to appearance so singular and beautiful work required, the long time, study, and labour, and great diligence may have supplied that, especially as I do not expect the compliment of belief upon my bare word in the comment, since that is due to the authors which I follow, and not to me, since I do not slur over any of them, citing every one of them in his place. Advertencias al Fuero Juzgo. Ed. Madrid, 1600. Fol.

H

POSTSCRIPT.



## P O S T S C R I P T.

**D**ON Gregorio Mayans in his life of Cervantes, S. 144. informs us, that some persons have been so capricious as to suppose that the Author meant to represent the Emperor Charles the Fifth; whilst others, without any the least grounds, were of opinion, that he designed the Cardinal Duke of Lerma as the object of his satire. Amidst the uncertainty of guesses, if I am not peremptory and dogmatical, you will with your wonted candour receive my reveries, and conjecture, that *Ignacio Loyola* might have been pitched upon by the Author, as a person worthy of distinguished notice from him. In a word, it has been justly remarked of him by a late French writer, that he was as famous in his Spiritual Knight Erranty, as his illustrious Countryman Don Quixote was in his quest of adventures\*.

This is not the idle flourish of a Frenchman's pen, but is fairly deducible from *Ribadeneyra's* account of him, from a fair and candid examination of which a just parallel betwixt both may be formed. We find then *Loyola* in the earlier part of his life extravagantly fond of romances—muy curioso y amigo de leer Li-

\* Histoire de L'admirable Don Inigo de Guipuscoa. a la Haye T. 2. 12. 1736.  
bros

bros profanos de Cavallerias. These he changed for the lives of Saints commonly called *Flos Sanctorum*, which he read with that zeal that he determined at once to *imitate*, and put in practice what he read—y a querer *imitar* y obrar lo que leia.

Just in the same manner our Knight resolved to *imitate* as far as to him appeared possible the passages, which he had read in *his* books—imitar en todo quanto a el le parecia possible los passos, que avia leido en sus libros. Q. C. 4.

The impulse from his first reading so much affected *Loyola* that he still blended his Romances with his pious institute, and as a new Knight of Christ, in strict conformity to the practice of his brethren in these Histories, actually watched his arms partly on foot, partly kneeling before the image of our Lady of Monserrate\*.

The conduct of *Loyola* was in several instances truly Quixotic, as will appear by comparing the several Historians. As he was travelling to Monserrate, he happened to meet with a Moor who spoke rather irreverently of the Holy Virgin, and who got the start of him in his journey. He was much perplexed with his past conversation with him, and was in doubt whether he should not pursue him, and stab him for what he had said, but at length—despues de aver buen rato pensado en ello, al fin se determino de seguir su camino hasta una encruzijada, de donde se partia el camino, y alli soltar la rienda a la cavalgadura en que-

\* Ignacio como huviesse leydo en sus libros de Cavallerias, que los Cavalleros noveles solian velar sus armas: por imitar el como Cavallero de Christo aquel hecho Cavallerofo, y velar sus nuevas armas toda aquella noche, parte en pie, y parte de rodillas, estuvo velando delante de la Imagen de nuestra Señora. Ribadeneira. Vida de Ignacio Loyola, L. 1. C. 4. En Madrid. 1595. Fol. Asii Quixote. C. 3. P. 16. y esta noche en la capilla, &c.

iva\*. Just in the same manner Quixote after his pleasing self-delusion upon his supposed delivery of the boy Andrew—Llego a un camino que en quatro se dividia, y luego se le vino a la imaginacion las *encrucixadas*, donde los Cavalleros Andantes se ponian a pensar qual camino de aquellos tomarian; y por imitarlos estuvo un rato quedo, y al cabo *de averlo muy bien pensado, solto la rienda* a Rozinante†. It were very easy to pursue the similar behaviour of both these Worthies in this particular; but let us see how far the Heroism of the former was of a piece with the doctrine delivered by our Knight respecting the great article of complaints from pain occasioned by wounds, that Knights Errant are not to complain of any wound, though their guts come through it, no es dado a los Cavalleros Andantes quejarse de herida alguna, aunque se les salgan las tripas por ella. Q. p. 1. C. 8. The wounding of Loyola at the siege of Pampeluna in his legs is a fact well known, but his undergoing the operation of having his leg broke again from the unskilfulness of his surgeons, is not so: Here, though he suffered the greatest torments, he neither changed colour, nor groaned, sighed, nor uttered one *alas*, or word that indicated weakness‡. He shewed the same courage when he submitted to

\* After having a good space thought upon it, at length he determined to follow the road towards a cross way where the road divided, and there *give* his beast on which he rode *the rein*.

† Came to a road that parted into four, and presently the cross roads presented themselves to his fancy, where the Knights Errant set themselves to thinking which road of them they should take, and after having very well thought about it, he gave the rein to Rozinante.

‡ Porque ni mudo color, ni gimio, ni sospiro, ni hubo siquiera un *ay*, ni dixo palabra que mostrasse flaqueza. Ribadeneyra. Vida. C. 1.

a voluntary



a voluntary excruciating torment of the amputation of a bone that he might wear his boot genteely. This indeed was previous to his conversion.

On this event his character is complete; what the old Marquis of Mantua resolved on—*de nunca peynar mis canas, ni las barbas me tocare \**, which Sancho told his master he had related of him to Dulcinea, C. 31. *y sin peynarse las barbas*: the same did Loyola, and let his nails grow too: one would be almost induced to think this last circumstance the particular object of Cervantes's ridicule, as among the other whimsical counsels to Sancho, one is to cut his nails, and not suffer them to grow—*que te cortes las uñas, sin dexarlas crecer*, which particulars are carefully related of him by his Pupil the Historian above-mentioned: *y el eabello traiale desgreñado y por peynar: y con el menosprecio de si dexo crecer las uñas y barba: que así fuele nuestro Señor trocar los coraçones a los que trae a su servicio, y con la nueva luz que les da, les haze ver las cosas como son, y no como primero les parecian †*. To deny man the use of those senses which God gave him is somewhat truly Quixotic: tis substituting fancy and imagination in the place of that evidence, which alone is to be relied on, from a due use and exertion of them. The visionary Enthusiast may give into the belief of every absurdity, bewilder himself with his own strange notions, *y ponerse en un labe-*

\* To never comb my hairs, nor touch my beard.

† He wore his hair dissheveled and uncombed, and in contempt of himself let his nails and beard grow: for so our Lord uses to change the hearts of those whom he leads to his service, and with the new light which he gives them, makes them see things as they are, and not as they first appeared to them.

*rinto* de Imaginaciones, because he will not believe his own eyes, as was the case with the Knight and Carrasco. II. p. 2. C. 14.

In forming parallels, matters may possibly be carried too far: But the treatment of Loyola in one instance greatly resembles that of Quixote on his delivery from the Quadrilleros, or Troopers by the Curate. C. 46. On his return home to Spain from Jerusalem, he chanced to be travelling in Lombardy, and to come to a town besieged by his Countrymen, to whom he appeared as one out of his senses, and the Captain before whom he was brought was violently enraged with the soldiers who had taken him as a spy, rating them and telling them they were fools enough themselves for bringing hither a fool, and immediately ordered them to take him away, and thrust him out. The soldiers provoked with this treatment of their Captain, vented their resentment on the poor Pilgrim, giving him much ill language and loading him with kicks and cuffs. He used afterwards to relate that he then thought upon the insults and mocks offered to Christ by Herod and the soldiers, which was admirable comfort to him\*.

But, to drop this subject, and to come to the proposed work.—In what is past I have all along insisted on a correct text; this naturally requires an explanation of difficult passages, which makes a principal part of the Notes: and these, besides pointing out the Historical and other References, will in various places shew a propriety in the Original absolutely un-transferrable into any other Language. From the collations of the original, and the London edition of 1738, I was naturally led to reflect on the remissness, or want of skill in Pineda, and in so doing, I think myself justifiable by the

\* Ribadeneyra. Vida. L. 1. C. 12.

conduct of the judicious Editor of the Canterbury Tales of Chaucer. The strange licence, says he, in which Mr. Urrey appears to have indulged himself, of lengthening and shortening Chaucer's words according to his own fancy, and of even adding words of his own, *without giving his Readers the least notice*, has made the text of Chaucer in his edition by far the worst that was ever published \*.

To what I have said respecting the Language of Cervantes, I have this to add, that he has uniformly given a peculiar diction to Sancho, and to correct his mistakes, is an egregious error. This Pineda did, for I find this reading in no edition before his, in the following passage where Sancho is recollecting himself, and where his repetitions have undoubted merit. *Así es, dixo Sancho. Luego, si mal no me acuerdo, proseguia, si mal no me acuerdo, el luego, y falto de sueño y el ferido besa a V. M. las manos.* In his edition it stand thus. *Así es, dixo Sancho. Luego, si mal no me acuerdo, proseguia: El llagado, y falto de sueño, y el ferido besa a V. M. los manos †.* Such arbitrary innovations in the text shew a want of taste in the Editor, and must disgust the curious reader.

I have only to add that the several words explained, which constitute the Glossary, will be found in their respective places among the Annotations, and where any one is frequently used, it may be easily found in the General Indexes; specimens of which are here annexed.

\* Appendix to Canterbury Tales. Lond. 1775, xx.

† C. 26. So before C. 24. His reading is—y (si fuera menester) buscarle—while the original is—y si fuera menester buscarle, buscarle con la diligencia possible.



As to these, as they give an exact idea of the whole, I am to observe, that the paging corresponds with the original MS.; that the \* after the name shews the word to be used in both Parts. See Quinones, Quintanar, Quintanoña, &c.: The \* after the Page to be a part of the head of the Chapter. See Quixote, C. 1. C. 2. —The stroke—between the lines indicates a repetition of the word:—preceding a name a different person of the same. See Quixada. C. Cavallero, Ca. Cavalleria, Cas. Cavallerias. P. 1. Primera Parte. P. 2. Segunda parte. The passage in Italics, shews it to be verse. See P. 2. Libia, Loja, Renca.

The article Quixote, besides what is here produced, consists of eleven Pages—the second follows immediately the former, so that an exact summary is formed of every Chapter in both Parts. Sancho's in like manner is between eight and nine.

QUADRIL-

## QUI INDICE A QUIXOTE, P. ira.

QUI

28

**Q**UADRILLEROS LOS. C. 16. 35 un de los que llaman de la Santa Hermandad de Toledo, 36. C. 17. 38 acabo de encender el candil, 39 llego =, 40—, 1. C. 45. 41. que tenian parecer de ser, 3—a no desviarse el—y los demas—y arremetio a los, 55, 6 se fofegaron, 7 verdad quanto el dezia, 58 ladrones en quadrilla que no, 59 quatrocientos palos a quatrocientos. C. 46.—Fin a la Aventura de\* el Cura estava persuadiendo que Q. era salto de juyzio—, 66 juntamente con el ventero. C. 47. 72 El Cura se avia concertado con confus escopetas a dos lados del carro, & 74, 5—Insignias de—. C. 51. 14 listos. C. 52. 20 saltavan de gozo, 3 con sus ballestas, 25 no quisieron passar adelante.

Quesada C. 1. 2 sobre nombre de, 6 y no.

Quinones \* *Suerode*. C. 49. 300 justas de.—P. 2. C. 60. 58, 9 Doña Guiomar de—Doña Mencia de. C. 31. 96.

Quintanar. \* C. 4. 26 Vezino de. P. 2. C. 74. 60 ganadero del.

Quintanoña. \* C. 13. 95 tan honrada Dueña. C. 16. 32 Con su Dama. C. 49. 99 Escanciadora—separece a la Dueña: P. 2. C. 24. 18 y escanciando vino a Lançarote.

Quiracia C. 18. 52 gran Duque de.

Quixada. C. 1. 2 sobrenombre de, 6 se devia de llamar. C. 5. 33 Señor, & 4 fino el honrado Hidalgo del.—Gutierrez de. C. 49. 300 y.

Quixana. C. 1. 2 que se llamava Don QUIXOTE.

**QUIXOTE DON DE LA MANCHA.** \* C. 1. j Condicion y Exercicio del famoso Hidalgo 2 \*. frisava la edad de

hidalgo con los cinquenta años—se dava a leer libros de Cas.—y assi llevo a su casa todos quantos pudo aver dellos, 3 perdia el pobre C. el juyzio—huvo competencia con el Cura de su lugar—se enfraSCO en su letura, 4 le parecio conveniente y necesario hazer se C. A, 5 primero que hizo fue limpiar unas armas, 6 llamo su cavallo Rozinante—llamose D. Q. de la M. 7. llamo su Dama *Dulcinea del Toboso*.

C. 2. 8 trata de la primera salida de su tierra. \* le asalto un terrible pensamiento que no era armado C—propuso de hazerse armar C. del primero que topasse, 9 iva hablando consigo el flamante Aventurero, 10 llego a la venta a tiempo que añochezia.

C. 3. 15. Graciosa manera que tuvo en armarse C. \* 19 recogiendo todas las armas, las puso sobre una pila, 20 derribo al harriepo—hizo mas de tres la cabeza del segundo, 21 el ventero determino dar le la negra orden de Ca.

C. 4. 28 Desfizó el agravio de Andres—descubrio unos mercaderes *Toledanos*, 30 cayo Rozinante y fue rodando por el campo, 31 moço de mulas le molio.

C. 5. 32 llego a el el Labrador Pedro Alonso, 3 el Qual procuro levantarle del suelo, 34 entro en el pueblo y Casa.

C. 6. 37 toda via dormia.

C. 7. 46 comenzo a dar voces, 7 fue ir a ver sus libros, andava buscando el aposento donde le avia dexado, 49 sollicito Sancho Pança, que determino servirle de Escudero, 50 aviso le del dia que pensava ponerse en camino—se salieron del lugar sin que persona los viesse.

The proper names in the Indexes to both Parts are in 75 pages, answering to the London edition.

The verbal Index to the first Part makes 262 pages. To the second 353: both together in 2 Tom. 690.

I

HECTOR.

## 64 HOZ INDICE A QUIXOTE, P. 2da. LUZ

HECTOR. v. P. 1. Edór.

HERRADURA. C. 31. 90 que se ahogo en.

Hipocrates. C. 47. 15 nu: maestro. C. 49. 37 Aforismos de.

Hozes Ramon de. C. 23. 10 el Sevillano —porque fue ayer.

## JUV.

JACA C. 44. 95 o en Montañas de.

Iliada C. 16. 33 en tal verso de.

Jorge San. C. 58. 22 la de—llamose Don San.

Juan Don. C. 59. 39, 40, 2, 3, 4—a.

Juan San Bautista. C. 60. 60 dia de. C. 61. 61 a visperade.

Judios C. 8. 66 enemigo de los.

Jupiter C. 1. 8. yo os voto a—soy tonante, 9 si el es—no es buen enojar, 11 y si no lloviere.

Juvenal. C. 16. 38.

## LER.

LACEDEMONIOS. C. 51. 64 que dio Leyes a.

Lagartos. C. 38. 46. Las Islas de.

Lanças Hombre cargado de. C. 24. 24 y de alabardas, 29. C. 26. 52 se fue.

Lara Don Diego Ordonnez de. C. 27. 58—.

Lavajos. C. 49. 37 o Gansos de.

Lavapies. C. 22. o 2 y.

Leganitos. C. 22. o 2 fuentes de

Lemos P. 6 El gran Conde de.

Leña C. 29. 71 y quando lleguemos a essa.

Leoneses. C. 12. o 3 todos.

Leonora. C. 60. 53 hija del Balvaistro.

Lercha. C. 10. 87 en.

10

Levante. C. 64. 93 a.

Libia C. 44. 95 *fi te criaste en la.*

Licurgo C. 1. 2 un moderno. C. 51. 64 que dio leyes a Lacedomonios.

Lisipo C. 32. o 2 y buriles de.

Lisuarte de Grecia. C. 1. 11.

Llana, Diego de la. C. 49. 45 hija de— que todos v. m. deven de conocer = yo a—. C. 51. 70.

Lobo Pedro de. C. 52. 80 el hijo de.

Lobuna La Condesa. C. 38. 40, 1 dexo el.

Loja C. 57. 18 *basta.*

Lucia C. 73. 58 y si.

Lucia Santa. C. 3. 31 espina de.

Lucinda. C. 73. 58.

Luz del alma. C. 62. 79 un Libro.

Luzifer. C. 22. 203. primer Bolteador.

## MAL.

MADALENA. C. 22. 202 y el Angel de.

Madrid C. 22. o 2 y Lavapies en. C. 41. 66 en. C. 48. 30 A corte de, 31 calle de Santiago en 31. C. 50. 58 a. C. 62. 74 que vio en.

Magallanes. C. 41. 67 si Señora.

Maguncia Reyna. C. 38. 44. C. 39. 48, 9, 50.

Mahometico. C. 53. 82.

Majalahonda. C. 19. 74 en.

Malambruno. C. 39. 49 el Gigante, 51 mal intencionado. C. 40. 52, 3, 4—, 5, 58 ya me vieffe con—de ombros la cabeza—o Gigante. C. 41. 59—o que—del valeroso, 60 promessas de, 1, 3 no tiene nada de malicioso, 68 se da por contento. C. 44. 91 que le pudo mover a.

44

Manzanares.  
MARQUES



**MARQUES.** P. 3. C. 5. 32 de Mantua q. v. C. 7. 51 ò por lo menos. C. 30. 43 hagame, 49 hecho os a vos. C. 42. 16 su hermano. & C. 45. 55 de. Marras de. C. 25. 48. C. 31. 52. C. 32. 61.

Martillo C. 33. 80 y.

Martino C. 21. 92 que v. M. derribo.

Martirizada. C. 11. 79 seda.

Mas 1. C. 47. 79 qual—qual menos.

Mascar. C. 11. 77 de espacio, 85 las.

Mascaras C. 19. 64 fino a los de las.

Mata C. 21. 99 mas vale salto de. Ref. C.

23. 23 y de—en—. C. 50. 08. y espesas.

Matadores. C. 16. 36. eran fus.

Matalotaje. C. 19. 61. C. 23. 17 que durasse.

Matar P. 6. C. 3. 21 a todos. C. 8. 60

affi te. C. 14. 06, 12, 13, 14. C. 17.

46 quete. C. 19. 65 fino quele, 6 y

quienle? = si a mismo. C. 23. 20 le

devieronde, 8 le. C. 25. 47. C. 26. 64

y nole podia nadie, 69 ni a nadie—

C. 27. 78 *pues me*, 3 Siempre.—C. 28.

17 de se. C. 29. 26—ndo—que si, 28

folo es. C. 34. 02 y a otros, 11 en—

que se, 16 qui ero muriendo. C. 35. 21

que me, 6 fino que la no me. C. 36. 43

quela quiso. 6. 45. 55 se.

Materia P. 7 en tal. C. 28. 20 avia

dado. C. 38. 59. C. 47. 82 en las de

estado. C. 48. 85 en. C. 50. 04 Con

fer la.

Mathematico. C. 33. 77 con demostraciones.

Matizar. C. 34. 16 quiso.

Mato P. 2 al rey. Ref.

Matorrales. C. 3. 15 de aquellos.

Matrimonesco. C. 46. 68 al blando

yugo.

**MATRIMONIO.** C. 12. 90 carga del, j

y como la del. C. 28. 13 por via de,

18 en segundo. C. 33. 84 Sacramento

del. C. 44. 46. aquel. C. 46. 68 en-  
fanto y devido.

Mayor 1. C. 21. 89. del servia al menor.

C. 25. 57 fu.—C. 28. 6 el. C. 37. 56 y

vea se quales son. C. 39. 64 quando

os honre, 65 por ser el. C. 46. 59 que

por su le cra mandado.

Mayorales. C. 28. 7 que convenia a los.

Mayordoma. C. 28. 7 y sefiora.

Mayordomo. v. xx ò.

Mazizo C. 50. 04.

Mazmorras. C. 42. 22 aunque estuvie-  
ras en mas escondidas.

Maços 1. C. 20. 83 seys de batan, & 4 fi

como estos fueron—que estos seys, 87

solo el ruydo de. C. 29. 23 todo aquel

de barbas.

Medianamente. C. 44. 44. C. 52. 20  
y mas que.

Medianera C. 13. 95 siendo. & C. 21.  
96.

Medianeros C. 46. 59 y aun de ser

Mediar C. 23. 18 yo. C. 46. 59.

Medias C. 51. 13 con sus ligas y.

Medicinas C. 10. 72 y. C. 11. 85 no avia

menester otra. C. 23. 20 *acertar la*. C.

27. 96 recetada.

Medico C. 25. 44 a la Reyna. C. 27. 96.

de famoso. C. 52. 28 un antiguo.

Medidas. P. 7 os hincha. C. 21. 90 a

cuya. C. 33. 91 y la.

Medio. C. 16. 33 por. C. 28. 18 que to-

mar. C. 33. 70 por cuyo, 91 ò quitarme

los. C. 34. 07 no sabia que, 19 por su

industria y. C. 36. 34 estava en. C. 40.

76 por torpes—buscar otros, 85 que

avia de dar. C. 47. 79 si por algun. C.

50. 07 ivan errados los.

Medir C. 27. 94. C. 28. 7—ndo. C. 31.

50 me en esta manera—has tu? C. 33.

91 por donde. C. 38. 58 bien puede.



c. 45. 52—ndo le.

36

I 2

Medrar

RELIGIOSO.

- 291 REM INDICE A QUIXOTE, P. 2da. REN
- RELIGIOSO.** v. a. C. 36. 36 aquel bendito. C. 49. 38 honra de. C. 68. 18 no soy yo. 
- Relinchar.** C. 8. 63. C. 41. 59.
- Relinchos.** C. 4. 35—quales. C. 7. 63 que. C. 26. 45.
- Reliquias** 1. C. 6. 48 si trae. C. 8. 70 adoran sus—de santos, 71 ò sus. C. 19. 75 como si fuera—y suelen besarse. C. 26. 49 y ellas 52 cogiendo.
- Relucida.** C. 7. 55 que no.
- Reluzir.** C. 33. 4. C. 48. 33.
- Remanecer.** C. 72. 49 y aora aqui.
- Remanso.** C. 17. 50 y.
- Rematadamente.** C. 65. 99 tan.
- Rematado.** C. 17. 47. C. 33. 2. C. 66. 11 que va.
- Rematar.** C. 48. 31 para.
- Remate.** C. 41. 67. y queriendo dar C. 5. 53. 82 y.
- Remediador.** C. 48. 28.
- Remediados.** C. 70. 37 que.
- Remediar.** C. 2. 17. C. 16. 34. C. 23. 20 para los. C. 24. 28. C. 25. 34 fin poder lo. C. 29. 76. C. 32. 97 lo que no puedo. C. 38. 43 finolos. C. 39. 49 se. C. 40. 53 fino fomos=C. 43. 81 puede. C. 48. 27 fuele. C. 49. 46 procurarian lo. C. 51. 68. C. 54. 97 con que podras. C. 55. 200 que le. C. 60. 46. y.
- Remedio.** C. 6. 47 que pongan. C. 10. 80 todas cosas tienen, 85 unico. C. 11. 89 que tendria. C. 14. 18 se un bueno, 19 dare un—suficiente. C. 15. 28 conveniente. C. 35. 22 vengo a dar que conviene. C. 36. 36 hallar, 7 no van a buscar su—el—yo la librare su. C. 38. 42 esperanza de, 43 y cuelga todo el, 5 no usara del. C. 39. 49 fin. C. 40. 53 ahorrativo. C. 42. 77 seran fin. C. 43. 83 para todo ay. C. 44. 95 y niegas. C. 46. 0 9. suelen ser calificados. C. 52. 74 a mi cargo el. C. 55. 0 1 que no hallara. C. 60. 46 si condicion deste, 50 fino. C. 64. 93
- para todo ay. Ref. 5 si aqui no ay otro C. 67. 12 que para el. C. 70. 35. deposito mi 19 cuyo—usar desse. C. 71. 41 y calidad deste. C. 74. 65 a su.
- Remendado.** C. 2. 20 y jamas. C. 10. 82.
- Remendar.** C. 53. 86 de.
- Remeros.** C. 63. 91 de Christianos.
- Remiendo.** C. 44. 93. C. 54. 96 ò entre los.
- Remirado.** C. 31. 89 y.
- Remirar.** C. 50. 56 y los C. 51. 67 y.
- Remisos.** C. 32. 10 aveys andado de ma—fiadamente.
- Remission.** C. 51. 62 fin alguna. 6. 67. 12 con.
- Remondar.** C. 46. 10 y se.
- Remontar.** C. 41. 67 por mas que te.
- Remos.** C. 1. 10. fin & C. 29. 69.—C. 63. 82 que eran, 3. baxel de—apreto—dexaron, 84 y, 9 bogar al, & 91 que avian de. C. 64. 93 de feys. C. 65. 303 que avian vogado al.
- Remoto.** C. 1. 10. C. 23. 16.
- Renca.** C. 44. 97 no soy, ni soy coxa.
- Rencuentro.** C. 12. 97. C. 34. 17 quatro.
- Rendido.** C. 45. 0 6 me doy por. C. 48. 26 la C. 64. 97.
- Rendir.** C. 14. 15 y, 17 de os. C. 20. C. 81 y, 6 la. C. 25. 32. C. 38. 45 para —y me, 7 que no me. 6 44. 94 nole, 6 que ha, 8 en le. 6 58. 26 que me—assi la. C. 60. 49 me. C. 62. 71 y. C. 63. 84.
- Renegado.** C. 63. 84. Bspañol, 5 ò—ni, 9 este=ya, 91 Español—en fiarse del.  As I before mentioned this article, it may not be amiss to produce the whole of it from the bottom of the preceding page.
- Religiosos.** C. 8. 71 mayor numero de. C. 10. 81 de. C. 31. 89 grave, 91—el buen. Religioso. v. v. Eclesiastico. A. 2.
- Bbz. 32. Renegado. V. CARTA.

## CARTA DE ESPAÑA,

ACOMODADA A LA HISTORIA.

DE

## DON QUIXOTE.

- A** GUILAR. C. 39. 72. 3.—  
15—38—  
Alcala. 29. 27. F. 14—38.  
Alcantara. 49. 301.—13—40.  
Alcarria. 4. 30. 1. G—H—41.  
Alcovendas. 19. 65.—15—41.  
Algarve. 18. 52. en Portugal.  
Alicante, 39. 66.—19—39.  
Aljaferia. 2. 26. 43. v. Zaragoza.  
Almodovar del campo. 23. 17,  
29. 2. 47. 17.—15—39.  
Alva. 41—13.  
Andaluzia. \*  
Antequera. 3. 23. 5. 33. 6.—15  
—37.  
Aragon. \*  
Aranjuez. 52. 30.—1. 15—40.  
Arevalo. 16. 31.—14—41.  
Argamasilla, 52. 29. 2.—14—39.  
Arlanza. Rio. 2. 44. 96. 15—  
43.  
Asturias. 2. 48. 30. Prov.

- Azpeytia. 9. 67.—16—44.  
BAECA. 19. 65.—16—38.  
Barcelona. P. 2da. Cs. 3, 59,  
60, 1, 6, 72.  
Betis el olivifero, aora Guadal—  
quivir. 14—06. 18. 53.  
Bexar. v. xi.—2. 12—41.  
Cabra, v. Sima de.  
CADIZ. 2. 29. 72.—3—37.  
Calatrava. 49. 301.—15—39.  
Cantillana. 2. 49. 38.—14—38.  
Caraqael. 2. 47. 17.—15—39.  
Carpio.—14—42.  
Cartagena. 49. 97. 2. 24. 26.—18.  
—38.  
Castilla \* Nueva. Vieja. 2. 74. 67.  
Cataluña, 13. 100. Pro.  
Ciudad Real. 2. 13. 12. 47. 21.—  
15—39.  
Compluto el gran, aora Alcala  
de Henares, 29. 32—15.—  
41.

Cordova.



- Cordova. \*.—15.—38. v.  
 Cuenca. 2. 21. 90. 33. 4.—17  
 —41.  
 EBRO. 2. 27. 55. 28. 68. Rio en  
 Aragon.  
 Enares. \*.—15.—41.  
 Estremadura. Prov.—Om.  
 Gaeta. \*.—18—40.  
 Galicia.  
 Genil. 18. 53. Rio.—14.—15.  
 Estrecho de Gibraltar. 41. 109.  
 1—14. 37.  
 Granada. 3. 17. 41. 14. 2. 57. 17.  
 72. 48. Reyno y Ciudad.—16.  
 37.  
 Guadalajara. 39. 67. 2. 48. 30.—  
 16—41.  
 Guadarrama. 4. 30.—15—41.  
 Guadiana el tortuoso. \*. Rio. en  
 Port 1.  
 Guisando Toros de. 2. 14. 14. 22.  
 o 2.—15—41.  
 JACA Montañas de. 2. 44. 95.  
 18—43.  
 Lapice Puerto de. 2. 10. 8. 54. en  
 la Mancha.  
 Laredo. 13. 101. en Bisc.—15—  
 44.  
 Lavajos. 2. 49. 37.  
 Lemos 43—11.  
 Leon Montañas de. 39. 63. 42.  
 19, 20.  
 Lisboa. P. 6.—11—39.  
 Loja. 2. 57. 18.—15—37.  
 Lucar San. 2. 13. 3. 17.—17.—  
 12.—38.  
 Lusitania. C. 49. 97.  
 Madrid. P. 2. Cs. 22, 41, 8, 50,  
 62.  
 Majalahonda. 2. 19. 74.  
 Malaga. 3. 16. 8. 55. 30. 41.—  
 15—37.  
 La MANCHA. \* 15—16—39.  
 Mançanares Rio. 2. 44. 96.—15  
 —41.  
 Marchena. 2 57. 18. = 14.—  
 38.  
 Martos. 2. 38. 40.—16.—38.  
 Medina del campo. 2. 31. 90—  
 14—42.  
 Miguelturra v. 2. 47. 21, 4.  
 14—39.  
 Miranda. 2. 16. 36.—15—43.  
 Mondonedo. P. 6.—12—44.  
 Monjuy. Fuerte a Barcelona. 63.  
 83.—21—42.  
 Montalban 44—21.  
 Montiel Campo de. \*.—1—16.  
 Montserrat. 6. 45.—20—42.  
 Moron. 2. 49. 37.—15—38.  
 Murcia. 4. 28. 40. 81.—18—  
 39.  
 Navarra. 2. 13. o 3. Reyno.  
 Ofuna. \*.—14—38.  
 Oviedo de Asturias. 2. 48. 30.—  
 11—44.  
 Peña de Francia. 2. 22. 205.—13  
 —41.

Peral-

Peralvillo. 2. 41. 64.—2—14—39.	Tirteafuera. 2. Cs. 47, 9, 51, 5.—2—14—39.
Piedrahita. 22. 204.—18—42.	TOBOSO. *—16—40.
Pirineo. 18. 54. Monte.—16—43.	Toledo. *—15—40.
Pisuerga, 18. 54.—2. 44. 96. Rio.—14.—15.—43.	Tordeillas. 2. P. 1. Cs. 62, 70.—14—42.
Portugal. *	Tormes. Rio. 22. 209.—12—13. 42—43 ô Salamanca.
Quintanar. *—16—40. vicino al Toboso.	Tronchon. 2. 52. 81. 66. 10.—5—8—41. v.
Roncesvalles * 16—43. v.	Truxillo. 32. 65.—14—40.
Ruydera. 2. Cs. 18, 22, 3, 4, 61. v. Guadiana.	Valencia *—39—40. v.
Salamanca. *—14—42.	Valladolid. 29. 27.—15—42.
Sayago. 2. 32. 03.—2—12—41.	Velez Malaga. 41. 13, 14.—15—37. v.
Segovia. *—15—41. v.	Villalpando—14—42.
Sevilla *—14—38. v.	Vifo El. 23. 17. 2—15—39. v.
Sierra Morena. *—14—15—38—39.	Ubeda. 2. Cs. 3. 33. 43, 71.—16—38.
Sigüenza. 1. 3.—16—42.	Xarama. 2. 44. 96. 58. 34. Rio. 15—41—2.
Sima de cabra. 2. 14. 14.—14—18.	Xerez. 18. 153. 49. 297.—12—38.
Tajo * Rio a Lisbon.	Zamora. 2. 71. 44.—12—42.
Tarragona. 2. P. 1.—20—42.	Zaragoza. *—11.—44. v.
Tartessos Campos 18. 53.—12. 13—37.	ZULEMA. 29. 32. Cuesta en la vezindad de Alcala de Henares.
Tembleque. 2. 31. 91.—16—40.	

The first Numbers are the Chapters and Pages agreeable to the London edition.

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The Latitude and Longitude agreeable to the Spanish Maps in general.

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The Olive-bearing Betis, now  
called the Guadalquivir.  
Castile New and Old.  
The Great Compluto, now Al-  
cala de Henares, the Birth-  
place of Cervantes.  
Ebro River in Aragon.  
Gaeta. Qu. if in Spain?  
The Strait of Gibraltar.

The Winding Guadiana.  
Monjuy. Fort at Barcelona.  
Quintanar, near Toboso.  
The Tartesian Fields. From the  
Authority of the learned Al-  
drete, those of Andalusia.  
Zulema, a Hill in the neighbour-  
hood of Alcala de Henares.



## I N D E X.

- L** Uigi Alamanni, *Gyrone il Cortese* di. 44.  
 Don Alfonso el Sabio, his Laws. 7.  
 Amadis de Gaula, 2, 25, 44.  
 Ariosto, 32, 44.  
 Avellaneda, 44.  
 Don John of Austria, 20.  
 Babieca the Cid's Horse, 12.  
 Badajoz, Garci Sanchez de, the Poet, celebrates Don Manuel de Leon. 18.  
*Bando*, or Proclamation against the Moors Account of, 22.  
 Don Alvaro de Baçan, 18.  
 Bentivoglio, Cardinal, his Testimony of the Spanish Language, 36.  
 Boiardo, 32, 44.  
 Bridle, antiently customary to lead the Horse by the, 4. Account of it. ib.  
 Gabrio Cerbellon, History of. 20.  
 Miguel de CERVANTES Saavedra, his learning 8, alludes to several incidents in his own time 21, deeply read in Romances 25. See *Quixote*. His use of Boiardo & Ariosto 32, his mistake about Medoro 33, State of the Spanish Language in his time 38, treats Antonio de lo Frasso as another Querno 44, 5, his amiable Character 47, 8, dies the same nominal day with Shakespeare 34.  
 Chivalry, Ancient, some Account of, 3, Monsieur de S. Palaye sur l'ancienne 7. See Knighthood.  
 CID Ruy diaz, his Chronicle, 12.  
 Covarruvias, account of his Tesoro, 23, 4. Cited, 6, 35, 9, 40, 1.  
 Espana Cartade, 61. See Spain.  
 Las Sergas de Esplandian, 44.  
 Padre Feijoo, 21, 47.  
 Felix Marte de Hircania, 44.  
 Antonio de lo Frasso, 26, 44.  
 Galiana Palacios de, 16.  
 Gasabal, his name only once mentioned in *Amadis de Gaula*, 25.  
 Glossary intended, Account of, 55.  
 Goleta, the taking of the, 3, an Account of an Italian Volume describing it, 18. A map of it, 19.  
 Gyrone il Cortese, 44.  
 Alonso Lopez de Haro, his Account of Don Manuel de Leon, 17.  
 Nicola Francesco Haym, Quotation from him, 37.  
 Hudibras, according to Voltaire, *intraduisible*, 47.  
 Hunting, Exercise of, recommended by the Laws of Don Alfonso el Sabio, 9.  
 Indexes to Don Quixote, Account of, 1, 2, 40, 1, a selection from them necessary, 42, 3, specimens of them 57, 8, 9, 60.  
 Don John of Austria, 20.  
 Knighthood, some particulars respecting, 7, 9, 10.  
 Language of *Cervantes*, 34, 6, 8, 9, one peculiar.  
 K.

- peculiar to Sancho, 55.—what must happen to those versed in, 47.
- Don Manuel de Leon, his Adventure with some Lions, 17.
- Lepanto, Battle of, 3.
- Libros de Cavallerias. See Romances.
- Antonio de Lofrafo, 26, 44.
- Ignacio Loyola, Parallel betwixt him and Don Quixote. Postscript. 50 & seq.
- Miguel de Luna, 10.
- Pedro Rodriguez de —, 18.
- Mariana, 21.
- Don Joseph Micheli Marquez, his Tedorio Militar de Cavalleria, 10.
- Mayaus, Don Gregorio, 36, 50.
- Milan the scene of Dress and shew, 5.
- Duc de Montanfier, Projector of the Dauphin Classics, 43.
- Moors Expulsion from Spain, 22.
- Morgante Maggiore of Pulci, 44.
- Navagero Viaggio in Ispagna, 16.
- Monfieur de la curne de S. Palaye, 3, 7, 39, 45.
- Palmerin de Oliva, 44.
- Partidas, las Leyes de las siete, particular account of, 17.
- Pineda unqualified for the Office of Editor, 26, 7; his absurd Punctuation, Errors, Omissions, and Alterations 28, 29, 54, 5.
- Doctor F. de Pifa, Historia de Toledo, 16.
- Luigi Pulci, Il Morgante Maggiore di, 44.
- Quevedo, his Vulgaridades rusticas, 35.
- DON QUIXOTE, Collation of the first Editions of, with that of 1738, 27, particular account of these, 33, 4, some particularities in their Orthography, 38, Idea of a new one, 46.
- Reliques Reception of, 21.
- Ribadeneyra, cited 21, 50, & seq.
- Rodrigo Historia del Rey Don, 10.
- Paolo Rolli, his Plan in his Edition of the Decamerone, 26.
- Romances, their Use, 3, Intention of Cervantes to copy their Language, 25; several enumerated 44, List of those consulted for the Comment. See page 67.
- Sancho, his peculiar Diction, 55.
- Santiago, the Cavallero, 14.
- Gabrio Sorbellone, account of, 20.
- Luis Barahona de Soto, His Angelica, 40.
- Spain, a Map of, adapted to the History, its Utility, 45, Names of Places mentioned, 61, Map of, to face 64.
- Sun, parting of the, between Combatants, 4.
- Text, genuine, of Authors of the first Rank ever esteemed, 25, Variations in that of D. Q. 33. Explanation of the Aim of the Annotations, 35, mutilated, and *expurgated*, 46, not to be changed without Necessity, 39.
- Tirante el Blanco, His account of the Fight of the Mastiff, 27, 44.
- Tunis Forte di, 18.
- Vellido the Traytor, 12.
- Alphonso de Villadiego, 48.
- Hieronimo de Urrea, 18.

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